

Starting this issue:
MR. NATURAL HIMSELF!



THE SAN FRANCISCO

BAY

GUARDIAN

35¢

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. MAY 21 THROUGH MAY 28, 1976. VOL. 10, NO. 33

ELECTION GUIDE!

A complete rundown on state and local candidates and propositions. Endorsements for the June 8 primary. Page 7.



Tunney on Hayden:
"Now Hayden wears a coat and a vest and a tie. That creates a lot of questions about his motives for putting them on. I think he's been really hurt by the bombastic rhetoric he and Jane have used against me. But I take all of my opponents seriously."

John Tunney's hidden record

A special report on the Hayden-Tunney race for the US Senate.
Page 9.

How to buy a camera — new or used

A guide to camera types, lenses, accessories. Plus a directory of Bay Area photo galleries.
Pages 13-17.

Six great Italian restaurants

Our pick of the North Beach family-style eateries.
The Back Page.

Notes on 'A Chorus Line'

The Pulitzer Prize-winning "adult" musical from the Civic Light Opera. Page 20.

Country Porn

A C&W band with more than just raunchy lyrics. Page 19.

'Stay Hungry'

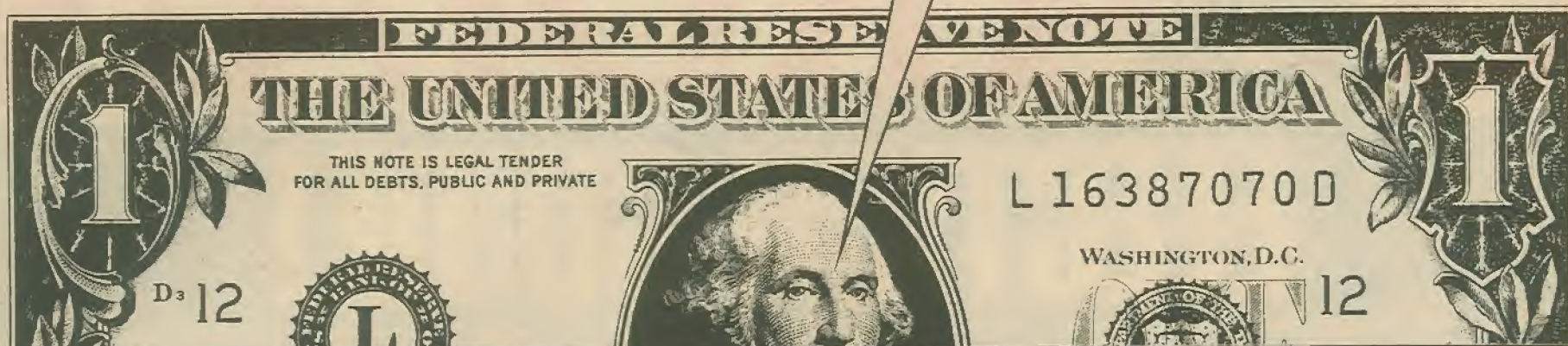
The new movie from the director of "Five Easy Pieces."
Page 18.



PHOTO BY JANE GROSSENBACHER

Hayden on Tunney:
"In some ways, John Tunney is more dangerous than a villain because he's utterly trendy. All he has are his polls which show him what people want, and if this year's trend is to be against big government, then he gives a mindless set of speeches that are designed to play on that theme. He doesn't really know what the problems of big government are."

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A sample of ten great Free & Easy finds

You can . . .
1. . . . corkscrew your way down the second most

crooked street in San Francisco, unhampered by tourists. It's Vermont Street, tucked away on the far side of Potrero Hill. (Page 204, SAN FRANCISCO FREE & EASY)

2. . . . send your sweet tooth into palpitations of joy with a



marzipan pig, an old world delicacy, from German Specialties, on Church St. (p. 227)

3. . . . join in a sunset ritual led by Arch Druid — not in Ireland, but right here in Berkeley, with the Reformed Druids of North America (p. 162)

4. . . . ride on an original, hand-carved merry-go-round, in the Children's Playground of Golden Gate Park. It's one of just four original carousels left in the Bay Area. (p. 227)

5. . . . stay in the historic Gold Country town of Murphys for just \$12 a night, in a hotel unchanged since the days when Black Bart, Mark Twain and John Muir stayed there. (p. 171)

6. . . . buy yourself a baked crocodile (the pastry kind)

at La Mexicana Bakery, in the Mission District, where they call it a *cocodrillo*. (p. 204)

7. . . . watch a spirited game of Petanque, a very French version of lawn bowling, in an obscure corner of Golden Gate Park (behind the buffalo paddock). (p. 78)

8. . . . patronize the shop of a candlemaker whose family has been in the trade since 1519, back in Germany. He's Al Kaiman, at the Candle Shop

in the Richmond District. (p. 197)

9. . . . shop for the native food of Korea, like dried cuttle fish or the kimchi pickle, at the Soraya Oriental Food Mart, on Bush Street. (p. 61)

10. . . . get the very best view in the Bay Area, not from Twin Peaks, not from Mt. Tam, but from atop Mt. Diablo — with a panorama surpassed in the world only from the top of Mt. Kilimanjaro. (p. 221)

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Margot Patterson Doss,
SF Chronicle columnist,
author, "San Francisco at Your Feet,"
writing in City of San Francisco, July 14, 1975

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—Donald B. Thackrey,
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LETTERS

UP THE I-HOTEL

You have probably seen a flyer which has been distributed to the press by a group called the International Hotel Tenants. The purpose of the flyer is to protest the proposed eviction of tenants and the demolition of the International Hotel on Kearny Street.

In the flyer is the clear implication that somehow or another I have been involved in the decision to evict people from the International Hotel because the law firm with which I am associated has as a client the owner of the Hotel.

I want to set the record straight. Prior to my assuming the office of Mayor, the Alioto-appointed Board of Permit Appeals had turned down requests from the Hotel tenants to deny issuance of a demolition permit. Recently, the Moscone-appointed Board of Permit Appeals reversed that decision, and in a complicated legal case, denied the issuance of a demolition permit, thus insuring that the International Hotel would not be demolished as desired by the owners.

I have been a supporter of the International Hotel tenants since this struggle began, and the action of the Board of Permit Appeals which I appointed should lay to rest any charge that I am somehow part of an effort to evict the tenants from their homes.

George R. Moscone
Mayor, San Francisco

SMOKE SIGNALS

Re: "To Smoke Or Not To Smoke" (*Guardian* 4/9/76):

No mention was made in your story about our program being in book form and anyone can go to the public library

In which Moscone sets the International Hotel record straight, Kay Boyle proposes a menu for Merrill Shindler, and fuzzy sets are cleared up.

and get our book and go through our program in their own home. For a current list of smoking cessation programs, call the American Lung Association (433-LUNG) and ask for their list of clinics.

Robert V. Wharton,
Regional Director
Smoke Watchers International
San Francisco

A BONE TO PICK

Mr. Merrill Shindler's piece on Caribbean restaurants [*Guardian* 4/2/76] has just been brought to me attention, and I hasten to write you because I feel a true concern for him. The state of mind in which he approaches the subject of food must surely result in bouts of violent indigestion.

In the first place, he has a thing about bones. Connie's are too well covered. His and the Caribbean chicken's are not. This is serious enough in itself, but added to the already critical situation is the fact that the man appears to be constantly, bitterly and enviously hungry, and that makes for a curled lip. I would feel compassionate about his condition were he not so undone by compassion for himself — for instance, about leaving Connie's restaurant, not once but thrice, "famished" (after one of Connie's fabulous meals!) and having to grab a doughnut at the corner (there's a true gourmet for you!) in order to be able to make it home.

I would also feel sorry for Mr. Shindler having to play the pinball machine for such a long time while he waited for his enchufritos, but again he was quicker than even his deepest sympathizers on the emotional draw. He writes that he exchanged smiles with the Puerto Rican owner's children in this particular restaurant when they passed him by with plates heaped with rice and beans and meat for their own supper. I can only con-



clude that must have been a pretty mean smile he gave them while he whammed the pinball machine.

I hope the next time Mr. Shindler drops in at Connie's, whose cooking has been for years one of my delights, that she serves him an entire curried goat, cloven hoofs and all.
Kay Boyle
San Francisco

McCARTHYISM REVISITED

The article "Cloak and Daggers" in the May 7 issue of the *Bay Guardian* reminded me of the stories I used to see in the press when Joe McCarthy was hunting for reds in the groves of academe.

With reference to me you state, "His research is on high-speed communications and computers, an area of particular interest to the computer-heavy National Security Agency and its military cryptologic agencies."

This statement creates a completely wrong impression about the nature of my research. In fact, my work is concerned with the theory of so-called fuzzy sets — a theory which, I hope, will provide a basis for a better understanding of the human ability to reason in approximate terms. So far, this theory has found applications in a wide variety of fields, including linguistics, medicine, traffic control, signal analysis, decision analysis, game theory and robotics. I do not have the slightest idea as to whether or not the National Security Agency has found any applications for it. At no time have I been approached by officials of this agency or had any direct or indirect contact with it.

Work on the theory of fuzzy sets is now being pursued in many countries, among them the Soviet Union, Japan,

France, People's Republic of China, West Germany, East Germany, Italy, United Kingdom, India, Bulgaria, Rumania, Hungary, Denmark, Belgium, Sweden, Argentina and Iran. I maintain scientific contacts with workers in all of these countries, regardless of their ideology, and enjoy cordial relations with many scientists in the Soviet Union and other countries in the Socialist bloc. It is unfortunate that the inaccurate reporting on my research in your article may cast a shadow on these relations.
L. A. Zadeh

Dept. of Electrical Engineering
and Computer Sciences
University of California
Berkeley

EVERYMAN FOR HIMSELF

I wish to express my appreciation to reporters Irene Oppenheim and Michael E. Miller for their article "Hustling for Everyman," in the May 7 edition, on Alex Horn, a difficult man to get information about either from his students or himself.

As someone who has experienced Alex's group for the period of one intensive year, I can express myself from the viewpoint of more than a casual observer or accidental witness, as thing often seem different on first impression from what they really are. I found the article to be accurate in its reporting, though there is much more, obviously, that has not been included due to difficulty in obtaining information. Nevertheless, leaving the reader with an accurate account of Alex's group. In my estimation, it is the most excellently written article yet printed on the subject.

Caroline Labin
San Francisco

A THREAT TO 'GOOD ORDER'

Mr. Levering has missed a subtle but fundamentally important point in his article "The Boys in the Barracks" [*Guardian* 5/14/76]. He says the Pentagon's position that gays are a detriment to the services "appears ludicrous" in the light of the prevalence (perhaps 10%) of homosexuals in the military. He is talking about closet gays while the Pentagon is really only speaking of open gays. There is a pertinent distinction in the behavior of the two groups.

If gay men in the military were allowed to publicly acknowledge their love for other men instead of being forced to repress their true feelings under a mask of macho aggressiveness, the US government might indeed find them slightly less inclined to be silently shipped off to foreign countries to kill their brothers.

Soldiers might actually think about what they were doing before gunning down potential sex/love objects who had been arbitrarily labeled "the enemy."

As long as military gays stay in the closet out of guilt and fear, the Pentagon doesn't care how many there are, for they still toe the line and kill on order; but let them openly and joyfully admit their love for other men and the seed is planted for revolt against all imperialistic wars. Yes, we are a threat to the "good order" within the military, because we consciously, publicly, adamantly advocate a



life style based on something other than programmed hate and killing.

This does not mean that gay consciousness is any better than straight, only that anyone who must stand up for his basic rights in the face of society's oppression becomes a more aware and independent human being, and a thinking soldier is the greatest danger to the Pentagon establishment.

Richard Klingerman
San Francisco

SETTING US STRAIGHT

Thank you for your article on homosexuals in the military ["Marching out of the Closet," *Guardian* 5/14/76].

Two comments are in order regarding the article. One is that the Federal Civil Service Commission did not, as your article implies, make a unilateral decision to permit gays in the Federal Civil Service. That action was a result of a lawsuit by homosexuals here in San Francisco against the Civil Service Commission and resulted in a Federal judge ordering the Civil Service Commission to take that action. The case is *Society for Individual Rights v. Hampton*.

Secondly, the latest activity on behalf of the gay movement is in the area of employment rights also. This last summer the Gay Law Students Association of Berkeley and Hastings sued the Pacific Telephone Co. and the Fair Employment Practices Commission to require the former to stop discriminating against homosexuals in their employment practices and to require the latter to accept jurisdiction over homosexual employment complaints.

The case is now before the California Court of Appeal and is being briefed. We are very optimistic about the outcome of this case, if not at the present level, once it gets to the Supreme Court.

Keep up the good work.
David C. Moon
SF Neighborhood
Legal Assistance

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 10, NO. 33, MAY 21 THROUGH MAY 28, 1976.



San Quentin Six trial nears end

'Gross negligence' and 'mistaken identities'

The San Quentin Six trial, now in its 14th month, is moving rapidly toward a conclusion. The Six are five prisoners and one former prisoner accused of conspiracy, murder and assault charges stemming from the Aug. 21, 1971, incident at the prison in which three guards and three prisoners were killed, among them black author George Jackson.

Defendant Luis Talamantez rested his defense May 14 after his lawyer Robert Carrow demonstrated what appeared to be gross negligence of the chief San Quentin investigator and of Marin County District Attorney Bruce Bales in the case. While on the stand, chief investigator William Hankins disclaimed responsibility for safeguarding evidence gathered after the incident and evaded Carrow's questions about his obligation to follow up leads which the evidence gave him. He failed to examine or keep the shoes and clothing of prisoners housed on the tier where the violence occurred. Hankins also admitted he was prejudiced against the Six before beginning his investigation.

Bales similarly disclaimed responsibility for safeguarding the evidence, and admitted that a truckload of material from the scene, some of it blood-stained clothing, had been buried in the Richmond dump by San Quentin guards.

Lawyers for four of the Six — Talamantez, Fleeta Drumgo, Willie Tate and David Johnson — claim that the prosecution passed over telling evidence against other prisoners, failed to check out leads given by witnesses who incriminated others than the Six and accused those four on the basis of faulty identification by wounded

or prejudiced prison guards who survived the incident.

The one guard who named Talamantez, Sgt. Kenneth McCray, had been blindfolded and stabbed in the neck. He testified at the trial he was completely confused about what was happening then. Further, a statement given by an eyewitness placed another Spanish-speaking prisoner with the first name of Louie at the same spot where McCray placed Talamantez, whose first name is Luis, but this conflict in the evidence was not resolved by investigator Hankins.

Urbano Rubiaco, the guard who said he saw Drumgo kick guard Paul Krasenes, testified at the trial that he hated Drumgo. The pathologist who examined Krasenes's body said the bruise he found was inconsistent with the kick Rubiaco described. Drumgo, who took the stand in his own brief defense May 14 and 17, denied ever kicking or assaulting anyone that day. In fact, he said he had been barefoot and frightened of being shot by guards throughout the incident. To back up his claim, his lawyer, Michael Dufficy, produced photos of his cell showing both pairs of his shoes still there after all the prisoners had been removed from the building.

Drumgo described the way guards had beaten him with clubs after they retook the building and left him chained in an adjoining yard. "They put Xs on the bottom of our feet, of those they wanted," he said. "They put Xs on the bottom of my feet." Dufficy asked Drumgo, "Did you beat or kick officer Krasenes that afternoon?" Drumgo's impassioned answer: "I didn't touch nobody. It's been five years! I didn't touch nobody."

MEMO OF THE WEEK

PARAMOUNT THEATRE OF THE ARTS
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TO: Oakland Symphony Development Office
FROM: Luana DeVoi
SUBJECT: Restroom Facilities

DATE: 16 February 1976

COPIES TO:

Some trouble with the aged flushing mechanisms has been reported.

Please depress the flushing mechanism for as long as it takes -- could be as long as 30 seconds -- to accomplish complete flushing of the toilets.

Thank you.

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Send your favorite selections of purple bureaucratic prose to: Memo of the Week, Bay Guardian, 2700 19th St., SF 94110.

Defense lawyer John Hill outlined Tate's defense in an opening statement May 17 after Drumgo's defense rested. The sole evidence against Tate was given by guard Charles Breckenridge, who said Tate escorted him to a cell on the south side of the Adjustment Center where he and Rubiaco were stabbed. Breckenridge said he heard Tate walk into the cell afterward and say, "These pigs ain't dead yet."

Hill suggested that Breckenridge had mistaken Tate for another prisoner in the Adjustment Center that day, John Bernard Gordon. Both are light-skinned blacks who wear Afros. Hill showed photos of both men to the jury. Hill said he would prove Tate was still locked in his cell at the time Breckenridge was taken to the cell since guard Rubiaco, who was opening the cells one by one, had not yet opened cell 65 where Tate was housed. Hill mentioned testimony given by another

guard which placed Tate at the front of the tier near the foyer at the time Breckenridge said he heard Tate's voice in the cell at the rear. Hill called the jury's attention to the prisoners' code which forbids one prisoner to snitch on another: no defendant, he said, would say which man had escorted Breckenridge to the cell. However, he continued, he would point to evidence in the hands of the prosecution that points more to John Bernard Gordon than to Tate: Gordon's fingerprint was found in that cell, and Rubiaco identified Gordon as one of the prisoners who walked him down to that same cell.

Tate's defense is expected to conclude May 21 or perhaps May 24. Only defendant David Johnson remains to present his defense after Tate concludes, meaning the longest criminal trial in California should be over next month.

—Eve Pell

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Yellow Cab blues

Why SF's biggest cab company is the only one that claims to lose money

Yellow Cab's drivers have voted to join the company's management in still one more effort to screw the public. If the Board of Supervisors gives them what they want again, local taxicab rates will be raised for the fourth time in five years.

On each occasion only one San Francisco cab company has requested a fare increase: Yellow. Only one group of cab drivers has ever supported a fare increase: Yellow's. No other cab company in SF has asked for a rate hike. No other company's drivers support a rate hike.

If you have read the *Bay Guardian's* coverage of the local taxicab industry since 1971 (see issue of Jan. 30, 1976, for the latest: "Yellow Cab's big rate request — What fare is fair?"), you know why Yellow alone wants higher rates. Yellow is the only cab company in SF that even claims to be losing money; all others show a healthy profit.

No one is sure whether Yellow is, in fact, losing money, because there has never been an independent audit of its books. Robert Laughead, the City Attorney's rate engineer, who must advise the Board of Supervisors what to do about Yellow's request for a fare boost, therefore does not have adequate information to perform his task. He does not know whether Yellow's profit-loss statements are 100% SF figures. They may be coupled with Yellow's operations in other cities. Laughead has only the books supplied by Charles O'Connor, Yellow's vice president who functions as general manager of the company's SF operation, to show that there is a loss.

If the company is in fact losing money, it's because only Yellow operates on the basis of a meter split with its drivers. All other SF companies

either own their cabs or rent them to drivers; and they all make money this way.

O'Connor has said in the past he would like to switch Yellow to a cab rental-ownership basis, too, but the Yellow Cab branch of the Chauffeurs' Union will not accept that proposal.

There is a general consensus among local cab drivers that the fare increases have resulted in around a 25% decrease in passengers. So, whatever is gained in fare hikes is lost through lower daily numbers of trips. City Rate Engineer Laughead told me last January, when Yellow management first announced another fare boost request:

"The cab companies lose patronage every time there's an increase. It hurts the small cab companies more than Yellow. They [companies other than Yellow with radio service — that is, DeSoto, Luxor and Veterans] have fixed passengers, natives rather than tourists. [Yellow has a monopoly on all the big hotel stands.] More and more of the natives have stopped taking cabs. The cab business is becoming more of a rich man's luxury than a working man's necessity.

"It could be reaching the point of no return. I thought sure Yellow would not ask for another increase."

But Yellow's O'Connor said he had no choice in view of the union's stubborn refusal to let the company change its operating basis. The union has threatened to pull its drivers off the streets if Yellow tries to switch methods to the profitable one used by such companies as DeSoto and Luxor.

When the question of another increase comes before the Board of Supervisors Fire, Police and Safety committee on Friday, May 21, its members should

A nice guy drops out

At the end, Bob Wallach just couldn't lie anymore.

Wallach, a San Francisco attorney, dropped out of the race for the US Senate on May 11. He told a news conference, "A maintenance of my own standards prevents me from either soliciting funds to further this campaign or to engage in rhetoric in which I do not have a personal belief concerning my chances of success in the coming weeks."

Wallach said he would spend his time from now until the June 8 primary working for the passage of Proposition 15, the Nuclear Safeguards Initiative: "There is no more important issue before the California voter. The significance of this issue bears upon the lives of every one of us, of the lives of our children and of our children's children. It is an issue that should be without class division, racial or religious conflict, or economic motivation. It is, in other words, an issue which truly represents my personal philosophy that *we are one.*"

Wallach jumped into the race last



Bob Wallach

January, because, he said, he was tired of hearing "the cliché that 'first-rate people' do not enter politics." On the stump, Wallach was well-informed on issues and excruciatingly sensitive in the way he personalized his campaign and in his appeal to voters. It's too bad nice guys don't win elections.

note that the Yellow driver vote in favor of the fare increase was only 283 to 192. Two years ago Yellow had more than 1,000 drivers; but fare hikes reduced the company's passenger load so severely that it became necessary for management to lay off more than 250 drivers. Of the 750 remaining, only 475 voted at all.

It will be fascinating to see how Fire, Police and Safety committee chairman Terry Francois behaves at Friday's hearing, when once again all companies' owners and drivers but Yellow's will be on hand to oppose an increase. In the past at these hearings, Francois had made statements like this one, accompanied by cheers from non-Yellow drivers: "We are not going to destroy the cab industry in this city just for the sake of one company that cannot manage to operate efficiently." And then he has turned around and advised the full Board of Supervisors to give Yellow what it wants.

—Burton H. Wolfe

Phil Burton's Puerto Rican connection

Rep. Phillip Burton, who is unopposed in his bid for Democratic nomination for SF's fifth Congressional district, is meeting stiff opposition from pro-independence and pro-statehood Puerto Ricans and their supporters in the US. They charge that Burton, who was a longtime vocal opponent of the US adventure in Indochina, has sponsored new legislation about Puerto Rico in collaboration with the Ford Administration's efforts to undermine international support for Puerto Rican independence at the United Nations.

At issue is a bill (HR 11200), backed by the current Puerto Rican government and coauthored by Burton, who is Chairman of the House subcommittee on Territorial and Insular Affairs. On May 10 Burton's subcommittees revealed the latest version of the bill, called a "Compact of Permanent Union Between Puerto Rico and the United States."

If the Compact is ratified, the heaviest fallout may be at the United Nations where a vote is expected this fall on whether to label the United States a "colonial oppressor" because of its relationship to Puerto Rico. A similar vote was narrowly defeated after then-Ambassador Daniel Patrick Moynihan assured the UN that a compact between Puerto Rico and the US would be enacted by the US and ratified by a vote of the Puerto Rican people this year.

If, however, Burton fails to move the Compact through the Congress and

the UN does label the US "oppressor," the US will suffer another embarrassing defeat in the international forum.

Burton's office denies he is pushing the bill through the House to help the Ford Administration save face in Latin America. Burton's subcommittee aide Maury Shean told me, "I've heard about some kind of plot, but if it exists, it is very strange and very well hidden, and we don't know anything about it. In fact, we've been trying for months to get the Administration to respond, and so far we haven't heard a word."

Shean claimed that Burton was involved in the Puerto Rican Compact because of his role as subcommittee chairman. Regardless, his sponsorship of the Compact has drawn fire from the pro-independence and the pro-statehood movements both within Puerto Rico and in the United States. They say the Compact simply formalizes the status quo and is a de facto endorsement of the pro-commonwealth party now in power.

Burton's office denies that the Compact favors any particular movement in Puerto Rico. "We've tried hard not to tilt this thing, the bill has nothing to do with the question of political status," Shean said. He admitted however that the bill was favored by the current government of Gov. Rafael Hernandez Colon. The Compact was originally proposed by the Puerto Rican membership of the joint US-Puerto Rican advisory committee. The Puerto Rican members of the committee were handpicked by Hernandez.

Among the provisions they proposed that eventually were included in HR 11200 were exemptions from US minimum wage and environmental protection laws. These provisions would pave the way for a series of economic belt-tightening measures that the Hernandez government has been counting on to combat the current near depression economic conditions.

Some Puerto Rican opponents to Hernandez fear the minimum wage exemptions would lead to a general wage freeze. More militant labor leaders and other pro-independence groups oppose the Compact because it gives Puerto Rico very little added autonomy.

A press conference sponsored by the Puerto Rican Solidarity Committee is slated for Friday, May 21 at 9:30 am in the Press Room of the Federal Building, 450 Golden Gate Ave., SF, to condemn Rep. Phillip Burton's role in Puerto Rico. Scheduled to speak at the press conference will be Mararita Mergal, leader of the Puerto Rican independence movement, Elaine Brown of the Black Panther Party and SF attorney Michael Kennedy.

—David Johnston

People's politics

Are you over 40 and having trouble finding work? Check out CAL ESTEEM (California's Expanded Services Through Experienced Elderly Manpower), a new program from the state's Employment Development Department. ESTEEM features experienced counselors in the Richmond, San Francisco, Oakland, Palo Alto and San Jose EDD offices, and each of the counselors is at least 55 years old. For info call Doug Hayward at EDD's PR office in Richmond (234-9168), or any EDD office in the Bay Area cities listed above. . . . "Moving on to Cultivation — Let it Grow" is the theme of a fundraising party hosted by NORML (the National Organization for the Reform of Marijuana Laws) 8:30 pm-12 midnight, Fri/21 at 819 Eddy St., SF. Music will be provided by the Rowan Brothers and hors d'oeuvres from the Dynamite Lady (\$5 or \$10 per person).

Find out what's happening in the field of solar energy at the Northern California Alternative Energy Symposium, Sat/22-Sun/23, West Valley College, 14000 Fruitvale Ave., Saratoga. Rep. Norman Mineta (D-San Jose), State Sen. Jerry Smith (D-SJ) and State Architect Sim van der Ryn will be present to explain the latest governmental action on solar power. The program will feature workshops on wind-powered electricity generation, the construction and design of solar homes and the use of concentrated sun power in growing food. \$3 per person. Tickets can be obtained through the Office of Community Services, 44 E. Latimer Ave., Campbell, 95008 (408) 379-9415. . . . Bone up on the environmental aspects of nuclear power before casting your ballot on Prop 15: read "Nuclear Power: Economics and the Environment," a publication of the Scientists' Institute for Public Information. \$2 a copy (\$1.75 in orders of ten or more). Order from SIPI, 6025 Claremont Ave., Oakland 94618 (658-3628).

Join a benefit for the July 4 Coalition 8 pm-1 am, Fri/21. Music by the Sining Bayan and Salsa Alacran, and circus by the Pickle Family Circus. Margarita Mergal will talk about her experiences as a leader in the Puerto Rican women's movement. Admission: \$2.50 in advance or \$3 at the door (648-3011). . . . Take "A Second Look at the Second Sex," Thur/20-Fri/21. Pauley Ballroom, UC Berkeley. The conference will feature workshops and panel discussions on new research about women, including the effects of work on the family, the changing role of women in politics and under the law, women and the visual arts and a new look at female sexuality. There are no registration fees for the conference, but seating capacity is limited. Contact the UC Berkeley women's center for

more info (642-4786).

"Class Struggles in Portugal," excerpts from a film by Robert Kramer, will be screened, 8 pm, Fri/21, at Unitas House, Bancroft at College, Berkeley. The \$1.50 admission fee will go to the Party of the Revolutionary Proletariat. Free childcare will be provided. . . . Senior citizens: check out "Senior Power," a film on political organizing of and by the elderly. The film will be shown at 10 am, Wed/26, at the Stonestown YMCA, 333 Eucalyptus Dr., SF (731-1900). . . . The Coalition of Labor Union Women (CLUW) will host a workshop on women's participation in San Francisco unions from the turn of the century to the present. Speakers will include Joan Dillon (Service Employees Local 400), Reeva Olson (Office and Professional Employees Local 3) and Joan Shelley (Vice president of the SF Federation of Teachers Local 61). The workshop will be held 10 am-2 pm, Sat/22, SF Community College, 33 Gough St. Admission is free (547-2754).

Veterans and other interested folks: Pacific Counseling Service helps vets and active duty personnel who need counseling or referrals on discharges, legal hassles and other problems. If you need help, or want to volunteer some time or money to support the effort, call 848-4327, or drop by the office at 2490 Channing Way, Berkeley. . . . A benefit for Wendy Yoshimura will be held at 8 pm, Thur/20, at La Pena Cultural Center, 3105 Shattuck Ave., Berkeley. Malvina Reynolds ("Little Boxes") and folk-singer Nobuko Miyamoto will sing, Hiroshi Kashiwagi and Janice Mirikitani will read their poetry, and Berkeley City Councilmember Ying Lee Kelley will speak. "Subversion," a film on the US concentration camps of WWII, will be shown. Donations will go to defray Yoshimura's defense expenses (771-6300). . . .

The film "Sacco and Vanzetti" will be shown at 8 pm and 10 pm, Fri/21, at 145 Dwinelle, UC Berkeley. The \$2 donation will go to the Solidarity Committee with the Argentine People. For advance tickets or info, call 548-7615. . . . Want to find out what's happening with Oakland's long-stalled housing rehabilitation program? Attend the meeting of the East Oakland Housing Task Force, 10:30 am, Tue/25, 1333 Broadway, Suite 400 (839-2440, OCCUR, for more info). . . . City planners Paolo Soleri and Alan Chadwick will discuss "The City, the Garden and the Future," 7:30 pm, Thur/27, at Wheeler Auditorium, UC Berkeley. Tickets are \$2.50 for students and \$3.50, general admission (776-5852 or 986-8082). . . .

—Bill Wallace

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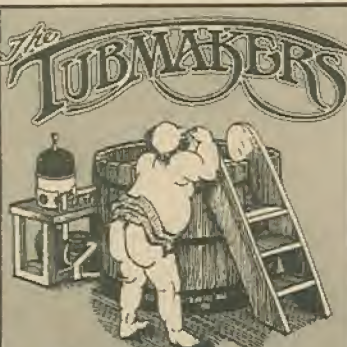
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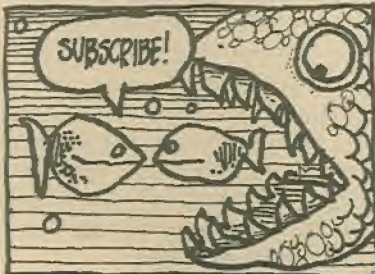
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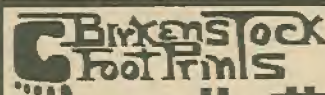
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ELECTION

ENDORSEMENTS

US Senate (Democratic)

Tom Hayden: At last, a voice from the Left who speaks out strongly on the interests of working people, minorities, environmentalists, taxpayers and other disenfranchised people and can also play the electoral game well enough to get himself elected.

Hayden's record as a crusading civil rights and anti-war activist in the 1960's is unimpeachable. He has been virtually the only voice in the state in the primary election campaign who's had the guts to take the multinational corporations, utilities, oil companies, banks, agribusiness, the AMA and drug companies and other big special interests that have thrown a hammerlock on much of the US economy. He's been the only candidate with the vision to offer some solutions to the problems: putting consumers on the boards of directors of the multinationals, forcing corporations to be publicly chartered, keeping tight price controls on oil companies, ending the adventurous foreign policy of the last 30 years, instituting the Kennedy-Corman plan for national health care insurance, setting up community-based Senate offices to keep the door open to Hayden's office in Washington, making California the center of a new solar energy industry.

Hayden has campaigned tirelessly for the Senate for an entire year. Along the way, he's proven he can raise the money that's necessary to win an election in a state as massive and diverse as California. He's also built up a solid grassroots political base because he has addressed the gut issues of 1976: inflation, the high cost of food and housing and medical care, special interest politicians and political powerlessness.

As Jerry Roberts shows in "The hidden record of John Tunney," on page 9, Sen. Tunney is a politician whose main concern in Washington has been to protect the special interests that helped him get elected. While Tunney has been out front on safe liberal issues like civil liberties, the Watergate/ITT scandals and keeping the US out of Angola, he has compiled a dismal record of leading the fight for the oil companies on the de-regulation of natural gas, the fight of huge energy conglomerates like PG&E for more nuclear power plants, the fight for more subsidies and against the 160-acre land holding limitation in his home district and the fight for more and more defense spending for projects like the B-1 bomber. The final straw: Tunney's total sell-out of the liberals and working people by abandoning Sen. Ted Kennedy's plan for national health insurance just as Tunney started facing his primary campaign. Tunney epitomizes the mediocre legislator who does not deserve reelection.

Vote for Tom Hayden for US Senate.

(Republican)

Robert Finch: The former Lt. Gov. and Health, Education and Welfare Secretary finds himself in a tough four-way race for the Republican nomination with S. I. Hayakawa, Rep. Alphonso Bell and former Lt. Governor John Harmer. Finch is a decent man who's been unfairly identified with the Watergate scandals (Finch was driven out of the Nixon White House by H. R. Haldeman long before Watergate) and he was one of the few liberal, tempering influences on Nixon in his White House years. A clear choice for the Republican nod: We endorsed him in his race for lieutenant governor. Finch is the only one of the four front-runners in the race whose politics are remotely to the left of Attila the Hun.

State Propositions

Prop. 1 (State school bonds): YES.

Would let the state issue \$200 million worth of school construction bonds, taking some of the strain of building new schools off the backs

of local property taxpayers. Backed by AFL-CIO's Committee on Political Education (COPE) and State Superintendent of Schools Wilson Riles.

Prop. 2 (Cal-Vet bonds): YES.

State could issue \$500 million in bonds to make home loans to Vietnam War vets. Would extend benefits already enjoyed by WWII and Korean war veterans. Opposed by the Libertarian Party, which sees it as a "social welfare" scheme benefiting a few veterans at the expense of many. However, loan interest payments, not taxes, go to retire the bonds. Supported by AFL-CIO's COPE.

Prop. 3 (Drinking water bonds): YES.

Would allow the state to aid local water districts in improving the quality of drinking water without increasing their rates. Backed by COPE, the City of Los Angeles, and the East Bay and Sacramento Water Districts among others. Opposition: United Organization of Taxpayers, Inc.

Prop. 4 (Community college bonds): YES.

Would allow the state to issue \$150 million worth of bonds to help local community college districts build new facilities and acquire new land and equipment. The Bay Area would get a \$37 million cut of the money raised, and SF alone would receive around \$10 million. Supported by the AFL-CIO's COPE, the California Chamber of Commerce and the California Taxpayers' Association. Opposed by state Assemblyman Dixon Arnett (R-LA) and the SF Commonwealth Club's Section on Education.

Prop. 5 (Banks, corporations, franchises and usurers): YES, YES, YES!

Allows the state legislature to change rates of taxation on banks, big businesses and corporations by a simple majority vote, not two-thirds as is now required. This would begin to shift the burden of state taxes from the shoulders of homeowners and renters and onto the shoulders of large businesses and corporations where it belongs. Supported by Gov. Jerry Brown, Citizens' Action League, Common Cause and the People's Lobby, its opponents include the California Banking Association and the SF Commonwealth Club's Section on Business Economics.

Prop. 6 (Insurance company home office tax deduction): YES, YES, YES!

Would eliminate a nifty property tax break which permits insurance companies like Firemen's Fund and Transamerica to deduct the cost of local property taxes from their state taxes. Passage would begin to shift the property tax burden from homeowners and renters to large corporate landholders and the downtown heavies. Supported by People's Lobby, Citizens' Action League and the California Democratic Council.

Prop. 7 (Taxation of restricted historic property): YES.

Allows lower property tax rates for some historical buildings and landmarks, and would save them from being bulldozed to make way for construction of more lucrative properties. Although few properties would be affected and the loss in state tax revenues minuscule, the United Organizations of Taxpayers, Inc., opposes it.

Prop. 8 (Deposit of public moneys): YES.

Would allow public agencies to invest in savings and loan institutions as well as banks and thus get a higher return on investments. It is opposed by the California Banking Association (some banks would lose lucrative deposits if the measure passes) and supported by Jesse Unruh, the state treasurer.

Prop. 9 (Bingo): YES.

Would allow churches and charitable institutions to hold bingo games as fund-raising activities. California's

Bingo laws are almost impossible to enforce now, and this measure would simply make a harmless and widespread practice legal.

Prop. 10 (Bonds to refund state indebtedness): NO.

Would allow the legislature to finance bonds without a majority vote of the California electorate, the procedure now followed under the state constitution. Supporters of the measure (including AFL-CIO's COPE, State Treasurer Jesse Unruh and State Finance Director Roy Bell) say it gives the legislature greater flexibility and could result in lower interest rates. Opponents (including the United Organization of Taxpayers, Inc., and the Commonwealth Club's Governmental Finance Section) say it could prolong indebtedness and result in increased interest rates. The key here: voter should approve any changes in state bonds. If the voters had been called on to approve bonds for the Yerba Buena Project (which SF's Board of Supervisors thought was a terrible deal), there wouldn't be approximately 30 acres of rubble in downtown SF today. Passage of this measure would be one more attempt to circumvent the voters on bonding decisions for which the voters have to pick up the tab.

Prop. 11 (Motor vehicle taxes): YES.

Local government can currently buy surplus state highway and road land to build parks, but the money from the deal has to go into the state's bloated highway fund. This measure would allow the money to be used elsewhere. Most of the opposition to this measure comes from the California highway lobby.

Prop. 12 (Usury): NO.

Would allow individual lenders, insurance companies, mortgage banks and pension funds, to charge higher rates of interest on business loans. Was originally proposed by the big utilities (PG&E, Pacific Telephone, etc.) so they could borrow growth capital more easily in a tight lending market. They intend to pass the higher interest rates along to consumers in the form of rate hikes. Little opposition to Prop. 12 so far except from Assemblyman John J. Miller (D-Oakland) who pointed out the PG&E connection. AFL-CIO's COPE supports the measure.

Prop. 13 (Senior citizen taxation): YES.

Allows senior citizens to put off paying property taxes on their homes until (1) they move someplace else or (2) they die. In either case, outstanding taxes would be paid from sale of the property. Would give seniors living on fixed incomes a little more money to survive on. What little opposition there is to this measure has been raised by the United Organization of Taxpayers, Inc.

Prop. 14 (Constitutional revision): YES.

Changes some of the archaic language in the state constitution. Would have no substantial impact and is virtually unopposed.

Prop. 15 (Nuclear safeguards): YES, YES, YES.

Would (1) increase the amount of insurance coverage required for nuclear plant operations, (2) require the nuclear industry to demonstrate the safety of nuclear plants to the state legislature within five years, (3) establish a citizens' commission to advise the legislature on nuclear safety, and (4) halt construction of nuclear plants until the above conditions are met. We will go into greater detail on the Nuclear Safeguards Initiative in an article in next week's *Guardian*, but for now suffice it to say that existing nuclear technology is of dubious safety. This measure is supported by the Sierra Club, Ralph Nader, Biologist Paul Ehrlich, Nobel Laureate Harold Urey, Assemblymembers Willie Brown (D-SF), John Miller (D-Oakland), and John Vasconcellos (D-Santa Clara).

SF endorsements

On March 9, less than four hours after Harvey Milk announced he would seek the Democratic nomination to represent the 16th Assembly District, Mayor George Moscone fired him from the Board of Permit Appeals.

It was a stupid move for Moscone, because:

(a) it illustrated that Moscone, who fired Harvey Milk for exercising his constitutional right to run for public office while refusing to uphold his campaign pledges to fire people city commissioners (like Joe Mazzola and Bill Coblentz, people in real conflict of interest, who are doing real damage to the city with their Manhattanization votes), was speaking for the latest move by the Burton/McCarthy/Moscone political conglomerates; (b) it helped Harvey Milk; (c) it hurt Art Agnos, Leo McCarthy's legislative aide, who was the conglomerate choice to run (unopposed, of course) for the seat; (d) it gave further support to the thesis that the conglomerate fixing goes back to the John Foran/Eugene Boyle race in 1974 when the Burtons backed Foran (in deference to McCarthy, Foran's law partner and long-time political ally) and McCarthy returned the favor later by not putting up a strong opponent and instead backing John Burton for the House. (Moscone said at his Dear Harvey press conference that he had decided to back Agnos a year and a half ago. If the fix wasn't in, how could Moscone back Agnos a year and a half ago when Foran was still in the seat?); (e) it pointed out what the conglomerate had quietly decided for everybody: Foran to run for Moscone's senate seat, Agnos to run for Foran's seat, Sup. Robert "Fighting Bob" Mendelsohn to run in the primary for Sen. Milton Marks's senate seat. More: no primary opposition for Phil and John Burton's congressional seats or the state assembly seats of Leo McCarthy or Willie Brown.

The result: an unhealthy centralization of liberal political power by men busy building power bases in Washington and Sacramento, who are now for the most part leaving the serious problems of San Francisco unattended, or leaving them to their water boys. Thus, our endorsements and comments, to be expanded later.

Congressional

5th District (Democratic): JOHN BURTON (unopposed).

6th District (Democratic): PHIL BURTON (unopposed).

6th District (Republican): THOMAS SANDERS.

Sanders is a black Baptist minister and a lawyer from Bayview who's served on the state and county Republican Central Committees. His big issues are moving more state funds to grassroots youth programs and employment for the people in his district, which has been one of the hardest hit by unemployment in the city. Sanders has been endorsed by the Republican Assembly, the Cable Car Republican Club and the Baptist Ministers Conference. A clear choice over Tom Spinoso, a perennial candidate in the Republican primary.

Assembly (Democratic)

16th District: ART AGNOS.

Frankly, a bit of a dilemma, based on the above current realities of San Francisco politics. Harvey Milk was a strong and able and articulate candidate for the Board of Supervisors, a Castro Street businessman who happened to be an up-front gay. He won our endorsement the last time around for supervisor and he deserves sustenance and support for bucking the conglomerate and for running a strong campaign as an open gay.

On the other hand, Art Agnos would probably be a more effective legislator for the city in Sacramento (based on his long tenure there with

McCarthy) and on his rapport with local community groups (he's been able to muster more grassroots support than Milk) and a flock of solid programs based on his years as a social worker and legislative aide. In short, we think Agnos would make a better SF legislator in Sacramento, Milk a good supervisor in SF.

17th District: WILLIE BROWN (unopposed)

18th District: LEO MCCARTHY (unopposed)

State Senate (Democratic)

5th District: FRED FURTH.

No dilemma whatsoever here. Fred Furth is one of the loudest, and most independent, and most lectern-pounder, and most cantankerous, and most exciting politicians to come around in a long, long time. H. L. Mencken would stock up a bushelbasket of cigars just to watch Furth in action. He's pushing a lot of good issues, he's got enough money that he doesn't have to hedge mightily, and he comes out of a successful antitrust practice with the momentum and the expertise to really take on the corporate strongholds in Sacramento. He's started with the Furth Public Interest Hour (each day he blasts an industry for price-fixing — the first target: eyeglasses) and he is strongly in favor of Proposition 15. (More later on Furth.)

His major opponent, Sup. Robert "Fighting Bob" Mendelsohn, is by contrast the Coastal Commissioner who helped put together the votes to expand the nuclear facilities at San Onofre, is equivocating up to press time on Proposition 15 and in the past took an illegal \$12,000 no-interest loan from PG&E's Richard Miller in return for helping PG&E preserve its illegal private power monopoly here. Mendelsohn's got enormous political talent and savvy and an occasional progressive stance, but he's largely squandered it on the Board on bad compromises and a lot of Manhattanization votes and a lot of heavy campaign debtors.

5th District (Republican): MILTON MARKS.

With gusto, providing he starts remembering his old Galileo High School debating subject, the PG&E/Raker Act, and begins talking about it publicly. His debating partner: Irv Reichert, of the SF Police Commission Report and the SF Bar Association.

6th District (special runoff): JOHN FORAN.

Culping three times and looking toward Heaven for forgiveness. In fairness, however, he did help pilot through marijuana and consenting-adult sex legislation, which his more liberal counterparts hadn't been able to do.

SF ballot propositions

A (Voter registrar): YES.

Would clarify the charter to make the Registrar of Voters directly responsible for the conduct of elections and voter registration in the city. The charter now contains two conflicting sections about the responsibility of elections: one section says the registrar is in charge of elections, but another says the registrar must answer to the chief administrative officer for all his or her actions.

So, for example, when the *Examiner* broke the story of the voter fraud scandal last fall, there was back-and-forth finger-pointing between the registrar and the CAO's office about who was responsible for passing out registration books to people who fraudulently registered voters. Under the proposed amendment, the registrar would remain under the purview of the CAO as far as general management of funds are concerned, but the registrar would be the sole authority on election

continued next page

continued from previous page

matters. This measure was promoted by Sup. Molinari. It is opposed by the Downtown Association. The Association believes the registrar's office would operate more efficiently if it remained under the CAO. But it's hard to imagine the office running less efficiently than it does now.

B (Suspension of employees): NO.

Sup. Quentin Kopp sponsored this charter amendment, which would specifically define the reasons for which a civil service supervisor could suspend an employee. The charter now says a supervisor can suspend an employee "for cause" pending a formal Civil Service Commission hearing. But a recent state Supreme Court ruling (*Skelly v. State Personnel Board*) says an employee cannot be suspended until he or she has had a hearing.

The problem lies in the reasons that allow an employee to be immediately suspended: if this proposition passes, an employee could be suspended for such vague reasons as "immorality," a "felony or misdemeanor involving moral turpitude" or "drug addiction." Kopp is opposed on this one by a number of gay activists (including Harvey Milk, whom Kopp has endorsed for the state assembly) and by the Service Employees International Union, who claim that a proposal of this type should be subject to the "meet and confer" provisions of the city's Employees Relations ordinance.

C (Red Cross leave of absence): YES.

Would remove from the charter an outdated provision that allowed city employees to take leaves of absence to join the Red Cross during World War II and to still have their jobs when they returned. It is a recommendation of the old mayor's committee on charter revision that has never been implemented. Civil Service rules pertaining to leaves of absence have been updated since the provision was instituted and there is no longer a need for it.

D (Inspection of examination papers): NO.

Would change the law so that only a person who takes a civil service test would have access to the test results. The measure would also change the fee-setting procedure for inspection of civil service test results. Presently, a civil service examinee can look at his or her own test for free, and anyone else can examine test results by paying \$1. If the proposal passes, only the person who took the test could have access to the results.

The problem: This proposal would make it more difficult for attorneys for people who felt they were discriminated against on a civil service test to get access to an individual's test if that individual wanted to bring an affirmative action suit against the city, according to several public assistance attorneys. (Sup. Kopp denies this is true; he claims tests would be made available to an examinee's lawyer upon written request.)

E (City strikes).

The antistrike provision for non-uniformed city employees, which the supervisors took off the ballot as part of the settlement that ended the crafts workers strike. A group of city residents brought suit against the city, claiming the supervisors did not have the authority to remove the proposition. Superior Court Judge John Benson upheld the supervisors' right to withdraw measures. Attorneys for the plaintiffs who brought the suit have appealed Benson's decision, and the question is still in the state courts. But it looks now as though the measure will not be on the June ballot. If the state Supreme Court decides the measure should be on the ballot, the *Guardian* will make a recommendation.

F (Employee Relations Director): YES.

Would put the city's Employee Relations Director (aka "the city's negotiator") directly under the supervision of the Board of Supervisors. The position is presently under the chief administrative officer. The supervisors are the ones who make final decisions on any labor negotiations and it makes sense to have the negotiator directly answerable to the supervisors without having to go through the CAO, who has no authority to rule on labor disputes.

G (Police and fire pay): YES, reluctantly.

This measure would accomplish two things: 1) it would insure that police officers and firefighters now working

for the city would not be subjected to wage cuts because of the passage of Proposition P last fall, which changed the way police and fire salaries are set; 2) it would cut fire and police entrance salaries by \$3,000 to \$4,000 a year.

Shortly after P passed, it was discovered it could mean huge wage cuts for uniformed workers. Sup. Dianne Feinstein sponsored a ballot measure in committee that simply said that police officers and firefighters would suffer no cuts as a result of P. But when the proposition came before the full board, Sup. John Barbagelata tacked on an amendment that provided for beginning salaries (for anyone hired after June 30, 1976) to be cut back to among the lowest starting salaries in the state.

The combination of these two separate elements has left the police and firefighters unions between the rock and the hard place: they can't oppose Prop G without opening up their members to pay cuts, but they can't come out strongly in favor of it without going along with making starting salaries among the lowest in the state. Not surprisingly, neither the Firefighters Union nor the Police Officers Association submitted a ballot argument either in favor or against this measure.

H (Veterans' credits): YES.

Would cut back preferential treatment of military service veterans in a variety of ways. The measure would repeal the present practice of giving veterans who have gone to work for the city 30 extra points on Civil Service promotional exams; would repeal preference points for both entrance and promotional exams for veterans who served in the military after January 1973, when the volunteer army was instituted; would require pre-1973 veterans to make his or her claim for credits within ten years of military service; and would disallow preference points for individuals who served only in the reserves.

There are two main arguments to make for the measure: First, a veteran already gets 50 preferential points for a Civil Service entrance exam. The 30-point edge on promotional exams is icing on the cake. Repeal of the promotional preference would help insure that promotions are based on merit alone. Second, since the overwhelming majority of veterans who come to work jority of veterans who come to work for the city are males, the present preference point system essentially discriminates against women.

Passage of this measure would not affect the 50-point entrance preference for veterans who served before 1973. It would have the effect of ending the entrance preference by 1982. Supported by a wide coalition of interest groups, including the Commission on the Status of Women, the Chamber of Commerce, NOW and the Alice B. Toklas Democratic Club, and by people like Willie Brown, Yori Wada and Sue Bierman. Opposed by the VFW and Firefighters Union.

I (Child care): YES, YES.

Basically the same ballot proposition (Prop M) which voters approved on the November 1973 ballot, which makes it the official policy of the city to make "low-cost, quality child care" available to SF children and requires the city to "procure" funds for such care. After the 1973 measure passed, however, the supervisors did absolutely nothing to implement child care. Finally, in December 1975, the child care coalition which passed Prop M sued the city to force the supervisors to develop a child care program to implement Prop M. They won in Superior Court, and the city was ordered to "begin to implement" child care in the city. In the fallout from the court decision, Sup. Terry Francois hopped on the child care issue, claiming it would cost the city \$177 million in general revenues to pay for a comprehensive program. Sup. Francois then carried Prop I onto the ballot in the hope that the voters would turn it down in the face of the costs.

But Francois's position has several problems: 1) Neither Prop M nor the court decision requires the city to pay the full amount for child care. The city is required only to "procure" necessary funds. They could come from a variety of sources, like federal revenue sharing and community development money (which now goes overwhelmingly to the Redevelopment Agency), by rescinding funds for the Performing Arts Center or by making downtown corporations and banks pay their fair share of taxes. 2) Neither Prop M nor the court decision requires the city to immediately implement child care for all the city's eligible children, as Francois seems

to imply. All the city has to do is to establish a long-term plan for implementing child care. A start was made in this direction when the supervisors appointed a "Child Care Task Force" to map out a strategy for complying with the court ruling. One of the task force recommendations was to have been that a permanent committee be established to search out available state and federal childcare funds that would offset the cost of child care centers. 3) Francois's figures are based on the SF school district's cost for full-day nursery school care. But, according to Sylvia Weinstein of the "Yes on I" committee, of the approximately 65,000 children who could be eligible for child care in the city (children either with one parent or with two parents working) break down into two categories: about 16,500 of the eligible children are under five and would require full-day care. The balance — some 49,000 children — are between the ages of six and 11. They would need only part-time after-school care, which would substantially reduce the total cost of a child care program. If the city can afford \$143 million for a bigger airport, millions for Market Street "Beautification," Redevelopment and other Manhattanization schemes — which the supervisors regularly approve — the city can at least develop a long-range plan for a much-needed service like child-care.

J (Declaration of policy on wages): NO.

Would require the supervisors to submit to the voters a ballot measure in November that would specifically define "prevailing rates of wages," which is the only guide the supervisors have in determining how much to pay city workers. In the present antilabor mood of the city, the supervisors would undoubtedly rely heavily on Civil Service Commission wage survey data for their definition — data that resulted in big pay cuts for crafts workers this spring.

But, as is clear from differences between supervisors and labor representatives on the "fact-finding" committee that came out of the strike, the unions have their own wage survey data that differs considerably from the Civil Service data. Under the collective bargaining provisions of the Employee Relations ordinance, the supervisors and the unions should both be able to bring their wage surveys to the bargaining table and negotiate "prevailing rate." Passage of this measure would all but insure the Civil Service statistics would be institutionalized and supervisors would make a mockery of "collective bargaining."

K (Crafts workers pay).

The second ballot measure the supervisors removed from the ballot to settle the strike: like Prop E, it is still involved in litigation. This measure would lock crafts workers into pay cuts for two more years. As with Prop E, we will make a recommendation on this proposition if Judge Benson's ruling is overturned in a higher court.

L (Multi-year contracts): NO.

This charter amendment would permit the supervisors to negotiate multi-year contracts with city employees.

The arguments for contracts that last two or three years are somewhat persuasive: multi-year contracts have been successful in private industry in heading off strikes, and they would allow city officials to project several years in advance the cost of city salaries when they are planning the budget and setting the tax rate. But passage of Prop L would bind future Board of Supervisors to the decisions of their predecessors. If any of the present supervisors get knocked off in an election (let us pray), new supervisors would be locked into the choices of the current awful bunch.

This could cut either way: a pro-labor board could commit the city to paying unnecessarily high wages. An antilabor board, on the other hand, could institutionalize wage freezes, cuts or only small raises, even if the cost of living continued to soar and salaries had obviously been set too low. If the supervisors had negotiated the contracts with crafts workers they did this year and had had the power to negotiate three-year contracts, some crafts, like the plumbers, would have suffered \$15,000 pay cuts between now and 1979 while other crafts, like the painters, would have received a \$12,000 raise in the same time.

The bottom line: the city has a collective bargaining ordinance for negotiating year-by-year contracts with city unions. The supervisors should start adhering to that ordinance and stop their present round of government-by-patchwork-proposition. When Alio-

to was mayor and giving away every cuspidor in City Hall to the unions, there might have been a reason to put a flock of propositions dealing with fundamental policy questions to the voters. But George Moscone, for better or for worse, has shown that he's not about to impose heavy-handed executive fiat on labor disputes. The supervisors should stop playing politics with city workers' issues and start doing the job they were elected to do. □

Alameda County and East Bay Congressional (Democrat)

7th District: GEORGE MILLER (unopposed).

8th District: RON DELLUMS (unopposed).

9th District: FORTNEY (PETE) STARK (unopposed).

State Senate

9th District: (Democrat): NICHOLAS PETRIS (unopposed).

9th District (Republican): TOD MIKURIYA.

Because of the overwhelming Democratic registration and a moribund Republican Party organization in Alameda County, few GOP candidates succeed in races for state offices and even fewer good ones ever run (the party saves its best people for non-partisan city council and county supervisors campaigns, where they stand a better chance against the Democratic competition.) Nevertheless, this year one exceptional Republican candidate has emerged: Tod Mikuriya, a Berkeley physician running for the 9th senatorial district seat currently occupied by Oakland Democrat Nicholas Petris. Mikuriya has done research on marijuana for the federal government and helped organize the 1972 California Marijuana Initiative. He is a member of the National Organization for the Reform of Marijuana Laws (NORML), favors decriminalizing pot and would control dangerous prescription drugs by making producers criminally liable for the misuse of their products. Mikuriya has served as a consultant to the Alameda County Alcoholism Program and worked in the county's methadone maintenance and heroin detoxification programs. He is currently a psychiatric consultant to the Berkeley Police Department.

Mikuriya proposes strict controls on the use and proliferation of data banks, supports energy conservation and alternative energy technology (including solar power and geothermal energy) and backs Proposition 15, the Nuclear Safeguards Initiative. Despite his liberalism, Mikuriya espouses the Republican principles of small government, reduced governmental spending and tax credits to small businesses as an inducement to create new jobs and reduce unemployment. Mikuriya is clearly the best of an otherwise bad lot.

Assembly

(Democrat)

10th District: DAN BOATWRIGHT (unopposed).

11th District: GREG COOK.

Cook is a former Mayor of El Cerrito and a past member of the El Cerrito City Council. He has served on the Contra Costa County Mayors' Conference and the League of California Cities' Committee on Environmental Quality. Cook came out early in the fight to block the Gateview Condominiums/Albany Hill land grab (he correctly predicted its adverse effect on the environment and local traffic patterns) and has worked hard to institute programs for the elderly in El Cerrito and Contra Costa County. He served on the campaign committee for Proposition 9, the Fair Campaign Practices Act of 1974, while his opponent in this year's election, incumbent Assemblyman John Knox, campaigned against the measure. This year Cook supports Proposition 15; Knox has refused to take a stand on it.

Knox receives generally high ratings from environmental groups and consumer organizations and has tended to vote with the liberal Democratic majority of the Assembly (a *California Journal* survey in January 1975 showed that Knox votes the party line around 96% of the time), but he has made some slips in recent years that hurt his liberal standing. For instance, in January 1976, Knox appeared before the California Coastline Com-

mission to argue for a change in a use permit held by Avco Development Company, according to a Jan. 28 article in the *Los Angeles Times*. It wasn't until after the session that Coastal Commissioners learned Knox was appearing as an attorney for Avco, not a legislator. In addition, Knox got a \$1,000 campaign contribution from Avco in 1974.

Knox is one of the top ten big spenders in the Assembly when it comes to staff, office expenses and junkets. He spent \$123,392 for office expenses in 1975 according to a study ordered this year by Assembly Speaker Leo McCarthy. Knox spent \$2,863 for out of state travel alone — more than any other Assembly member.

12th District: TOM BATES.

Bates is Ken Meade's anointed successor in the district and the only Democratic candidate running for the seat with any experience as an elected official. Bates was elected to the Alameda County Board of Supervisors in 1972, and during his tenure he consistently opposed pell-mell growth schemes (such as the Las Positas project near Livermore), fought to institute a Consumer Affairs Commission with teeth (the present Commission has no independent enforcement power) and worked to get county funding for community free clinics and information and referral services. Bates is endorsed by Rep. Ron Dellums, Assemblyman John Miller, Berkeley Citizens' Action and Alameda County Democrats United.

13th District: JOHN MILLER.

Miller has held this seat since 1966 and is one of the most powerful black legislators in the state; he heads the Assembly Judiciary Committee and serves on the Ways and Means and Assembly Finance Committees. Miller gets high marks from organized labor and environmental groups and in this legislative session introduced lifeline utility rates bills, legislation to restrict airport noise and air pollution in residential communities near the Oakland Airport, a bill extending unemployment benefits to students who work part-time and a host of other measures dealing with the environment, consumer issues and the judicial system.

This year Miller is facing a tough challenge from Berkeley Mayor Warren Widener, who backed down on rent control, police review, neighborhood preservation and opposition to the West Berkeley Industrial Park. □

Board of Supervisors

1st Supervisorial District: VALERIE RAYMOND.

Fourth District: SEYMOUR ROSE.

Fifth District: JOHN GEORGE.

Judgeship races:

Berkeley-Albany Municipal Court: DAWN GIRARD and LARRY DUGA.

Superior Court: RICHARD BARTALINI.

City ballot measures:

"O" (Barriers and diverters): NO.

"P" (Redevelopment accountability): YES.

"Q" (Industrial Park): YES.

"R" (Police and firefighters retirement system) and "S" (Police and firefighters' pay scales): YES.

Next time: specific arguments for East Bay supervisorial and judgeship races, plus endorsements on East Bay ballot props.

For President . . .

The *Guardian's* endorsements for the Presidential primaries will appear in an upcoming issue. The endorsements will be based on our observations and analyses of the major presidential candidates as they campaign in the state over the next weeks. ■

Election guide compiled by Jerry Roberts, Bill Wallace (East Bay), Bruce Brugmann and Bob Levering.

THE RACE FOR THE U.S. SENATE

The hidden record of John Tunney

By Jerry Roberts

John Tunney, the junior senator from California, munched steak and cottage cheese in the dimly lit dining room of Amato's, the classiest restaurant in Martinez. Nearly a dozen reporters surrounded him at the table and ate food and drank booze for which Tunney picked up the tab while they quizzed him about issues.

One reporter asked about Tunney's reputation as an "image" politician and wondered whether it wasn't opportunistic to have used his father's fame as a boxer (Gene Tunney, his father, is a former world heavyweight champion) as a campaign gimmick when Tunney last ran for office. John Tunney had won election to the Senate in 1970 with the slogan "Put a fighter in your corner."

Tunney's eyes flashed and anger crept into his voice, as it often did this day when he heard an unfriendly question. "No," he answered. "I used my father in the same way that Tom Hayden uses Jane."

A sudden hush fell over the room which lasted for almost ten seconds. Finally, a second reporter broke the silence, "I beg your pardon, Senator?" Then most of the 20 people in the room — including Tunney's aides — laughed out loud at Tunney's unintentional sexual double entendre.

But Tunney didn't get the joke. The junior senator from California swiveled his head from side to side and looked from laughing face to laughing face, saying, "What's wrong? It's true."

On a recent campaign swing through the state, Tunney complained to William Endicott of the *Los Angeles Times* that while his hard work and political courage are respected in Washington, he is misunderstood in his own state, where many people perceive him as a media candidate, a socialite who is an ineffective senator. "I suppose the thing that people in the state sometimes don't understand is that being a US senator is not a bed of roses or a lot of fun," he said.

In the face of a Democratic primary challenge by Tom Hayden and a potentially tough race against Republicans S. I. Hayakawa or Robert Finch in November, Tunney has spent most of the last month in California, trying to educate voters about what he considers an outstanding record and trying to convince them that his record is strong enough to justify reelection.

The accomplishments that Tunney likes to stress are admirable, indeed. When the *New York Times* revealed late last year that the CIA was providing aid to anti-MPLA forces in Angola, Tunney jumped right on the issue and stalled passage of a military appropriations bill until it specifically prohibited further funds for Angola. He has sponsored legislation to allow working mothers a tax exemption for day

care costs; to establish a comprehensive program to fight sickle cell anemia; to establish strict federal standards on noise pollution. He managed a tough floor fight for liberals when conservative senators tried to water down the 1975 Voting Rights Extension Act, which extended voting rights legislation for blacks in the South. His Toxic Substances Control Act, which would require that new chemicals be screened for safety before they are marketed, has been acclaimed by consumer groups.

He has received high marks on his voting record — which more often than not coincides with those of liberal Senators Ted Kennedy of Massachusetts and Alan Cranston of California — from the AFL-CIO, Americans for Democratic Action, Common Cause and the American Civil Liberties Union.

But John Tunney has a hidden record as well, a record that doesn't appear in his campaign handouts or television commercials. It is a record of consistent support and responsiveness to large special interests that have bankrolled his campaign, like California growers, oil companies, the defense industry and large corporate law firms. He has a history of political flip-flops and vacillation on gut liberal issues like national health care insurance and the Viet Nam war. His stands on key economic and energy issues — like the deregulation of natural gas and on nuclear power — agree with those of the Ford Administration. A Republican-turned-Democrat, Tunney has done little in Congress to challenge the basic economic and political inequities in the US.

John Tunney was born to wealth in 1934. Gene Tunney, his father, made several million dollars in the ring and added to his fortune by marrying Mary Lauder, an heiress to the Andrew Carnegie estate. Tunney led an "affluent, sheltered life," according to a profile of him in the Dec. 26, 1971, *New York Times*. He attended prep school at the Westminster School in Connecticut before entering Yale. In the 1971 *NY Times* piece, Mike Marron, a college friend, recalled that Tunney's politics "sounded rather conservative and given to aristocracy, as opposed to the common man. As likely as not, he might say 'Let 'em eat cake,' that kind of thing . . . He seemed to be a solid Eisenhower man." In Connecticut, Tunney registered as a Republican.

From Yale, Tunney went to the University of Virginia Law School, where he roomed with Ted Kennedy and began his continuing friendship with the Kennedy family. After a stint in the Air Force, Tunney settled in Riverside, California, where he began his career in politics.

By 1964, he had changed his registration to Democrat, and in that year, he rode the coattails of Lyndon

Johnson's big presidential victory over Barry Goldwater to a 10,000-vote win for the Congressional seat in his district. He was reelected to that seat twice before trouncing then-Senator George Murphy in 1970, after winning a heated primary campaign against anti-war congressman George Brown.

Tunney raised more than \$2 million for his 1970 political wars. His efforts were financed in large part by big growers and agribusiness interests in the Coachella and Imperial Valleys — by men like James "the Hemet potato king" Minor who owns tens of thousands of acres of potato and cattle-grazing land; by Ed Rutherford, who also runs a huge cattle-grazing operation; and by Robert Meyer, a wealthy sugar beet grower. These men have pitched into Tunney's reelection campaign again this year.

Back in Washington, Tunney has minded the economic interests of these growers.

► As a congressman, Tunney fought an effort by then-Secretary of the Interior Stewart Udall to break up large land holdings in the Imperial Valley. The growers receive a federal subsidy in the form of water from federal irrigation districts. Under the Federal Reclamation Act, land holdings in such districts are supposedly limited to 160 acres. When the case went to court, the growers selected LA attorney Warren Christopher, who is a chief Tunney political advisor, to defend their legal interests.

► A 1971 study of Congress by Ralph Nader noted that Tunney consistently supported federal farm subsidy programs given to growers by the Department of Agriculture. In 1973, Tunney opposed an amendment to a five-year omnibus farm bill that would have prohibited growers from leasing land to their relatives in order to circumvent a \$20,000 annual subsidy ceiling. In 1975, Tunney supported a bill to authorize cattle producers to create an advertising promotion program for beef that allows cattlemen to pass on the program's cost to consumers.

► In 1968, Tunney refused to support the United Farm Workers' boycott of Gallo wine products. Tunney has subsequently supported legislation favored by growers and the Teamsters to bring farmworkers under the umbrella of the National Labor Relations Act, legislation the farmworkers describe as "oppressive" because it would prohibit their use of secondary boycotts and because it would mean representation elections could be delayed until seasonal migrant workers weren't working. This would all but insure that the UFW would lose the elections.

As a result, the UFW's second Constitutional Convention formally censured Tunney in August 1975. The UFW resolution condemned Tunney for being "closely allied with many of California's most reactionary and anti-union interests" and attacked him "for his opposition to the farm workers' cause and his betrayal of the public trust."

Tunney has been equally responsive to oil company interests, which have also chipped into his campaign coffers. Over the past year, for example, the senator has championed the oil company's cause of deregulating the price of natural gas. At the same time, he has received contributions from seven top executives of Atlantic Richfield



US Senator John V. Tunney

Tunney on media advertising: 'We'll spend as much as we can. You have to pay to get your message across.'

and a host of other oil executives (see contribution chart).

The deregulation of natural gas is a key element of the Nixon/Ford Administration's energy independence program. For years, the federal government has kept a price ceiling of 50¢ per 1,000 cubic feet on natural gas. But the oil companies maintain that there is a shortage of natural gas and say they must be allowed to charge higher rates for gas in order to plough the added profits back into exploration for new gas.

Liberal Democrats in Congress have strongly opposed any deregulation because, they said, it would mean billions of dollars of added costs to consumers (one Senate study used by Senators John Glenn of Ohio and Ernest Hollings of South Carolina estimated the additional cost at over \$100 billion by 1980). Critics of deregulation have also argued that the "shortage" of natural gas has been created by oil companies to insure passage of deregulation.

But Tunney has deserted his liberal Democratic colleagues on the issue. He joined with six Republican senators including James Buckley of New York and Robert Griffin of Michigan to vote the deregulation issue out of the Senate Commerce Committee last year. When the issue came to the Senate floor, Tunney was again one of the leaders for deregulation. He was opposed in this position by a coalition of consumer interests including Senators Kennedy and Cranston, Ralph Nader, the AFL-CIO and the Consumer Federation of America. The deregulation bill passed the Senate, however. It was later rejected in the House of Representatives. (Interesting sidelight: when the bill was nearing a vote Tunney sponsored an amendment that drew a distinction between "old" gas, which would continue to have a price ceiling, and "new" gas, which would be deregulated. The amendment became part of the final deregulation package. Now, at election time, Tunney

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Tunney has a hidden record of responsiveness to the big special interests which bankroll his campaigns.

continued from previous page

passes out press hand-outs that point out his sponsorship of the amendment and claims that Tunney saved California consumers \$5 billion a year!).

Further, Tunney has been a strong supporter of the Ford Administration's plan to make nuclear energy the cornerstone of America's Project Independence project. He has supported legislation for the Energy Research and Development Administration which calls for ERDA to spend nearly half of its \$6 billion budget for 1976 on nuclear energy.

Tunney is also four-square against Proposition 13, the Nuclear Safeguards Initiative. The day I traveled with Tunney, he explained his opposition this way, "I cannot believe we can avoid diminishment in our standard of living without nuclear energy. We don't live in a risk-free environment. I am willing to gamble. I'm very concerned about the future. But I'm feeling very insecure about the dependence of the US on foreign sources of oil."

To Tunney's credit, he has not totally supported the nuclear industry in the Senate. Last year, he was one of only two votes on the Joint Atomic Energy Committee against the extension of the Price-Anderson Act, which provides federal guarantees of insurance for the nuclear industry. And Tunney has also fought against funding for the controversial liquid metal fast breeder reactor plant at Clinch River, Tennessee, which is favored by the nuclear industry.

But on balance, Tunney's record is one of consistent support for large oil companies like Exxon (\$3 billion in profits in 1974, according to the August 1975 *Fortune* magazine), ARCO (\$4.7 million in 1975 profits, also according to *Fortune*) and huge energy conglomerates like PG&E and Southern California Gas.

He has done the oil industry several other favors besides deregulation: in 1973, he voted against a delay in granting rights-of-way for the Alaska pipeline pending negotiations with the Canadian government for alternate routes. Also in 1973, Tunney helped lead the unsuccessful fight for Robert H. Morris to be appointed to the Federal Power Commission. Morris is a San Francisco attorney with the firm of Pillsbury, Madison and Sutro, which represents Standard Oil of California. Morris himself had represented Standard Oil for 15 years and, despite Tunney's efforts, his appointment was rejected because opponents felt he would favor big power interests on the FPC. And on April 9, 1975, Tunney voted against an energy bill amendment by Sen. Henry Jackson to table a proposal to decontrol some oil prices. The AFL-CIO's "Report on Congress — 1975" says that "failure of this motion led to the eventual partial decontrol of this oil." (Tunney later voted against decontrol of oil prices). On the stump, Tunney constantly says he opposes the "unholy alliance" between the government and large oil companies. Tunney has, in fact, followed the leads of Senators Kennedy, Birch Bayh of Indiana and Philip Hart of Michigan and backed legislation requiring both horizontal and vertical divestiture of oil company holdings. It should be pointed out, however, that such legislation stands very little chance of passing the congress.

Besides supporting agribusiness and oil interests, Tunney has been a consistent advocate for large defense contractors. In 1971, he took the lead in arguing for a government loan of \$250 million to bail out the Lockheed corporation, when that company ran into financial difficulties (the Lockheed subsidy passed the Senate). Tunney has boosted the Trident missile system and other expensive military programs, like the \$92 billion B-1 bomber. Dave McFadden, who has helped organize opposition to the B-1 in San Francisco, told the *Guardian*, "Tunney has been solidly behind the B-1 since the beginning."

Not surprisingly, Tunney has received substantial campaign contributions from defense interests. In 1970, Tunney took a \$2,000 contribution from a \$1.1 million slush fund set up by Northrup Aviation executives, according to the May 8, 1975 *New York Times*. (Two Northrup executives have pleaded guilty to violations of federal campaign laws in connection

with contributions from the slush fund to Richard Nixon.) This year, Tunney has taken money from the Machinists Union and the United Auto Workers, both of which favor big defense projects and from Lockheed executive Lewis W. Shutt.

On Aug. 5, 1975, Tunney traveled to a Rockwell International Corporation plant in Southern California, where he toured the plant and spoke out strongly in support of a \$5 billion space shuttle program under construction at Rockwell.

On the very same day, however, Tunney announced that he had changed his mind about national health insurance. Tunney had long been a supporter of national health insurance and a former cosponsor of the Kennedy-Corman national health bill in Congress. But Tunney said last August that he had changed his mind because the nation simply couldn't afford national health insurance now. "I think we have a responsibility at the present level [of inflation] to limit our expenditures so that we don't fuel the fires of inflation," he said at the time.

The Kennedy/Corman bill would provide coverage for two-thirds of the nation's health costs (about \$110 billion in 1975) through an employer-paid payroll tax and through general revenues. The bill contains strict cost control provisions to deal with the problems of hospital over-building, soaring physicians' costs and unnecessary surgeries. According to a March 1976 study by the Congressional Budget office, Kennedy-Corman would actually save consumers \$13 billion in total health costs by 1981, if it were instituted this year.

When I asked Tunney about his stand on national health insurance, he said he was in favor of a scaled-down plan which would phase in health insurance gradually, beginning with unemployed workers and senior citizens. "I am for national health insurance," Tunney said, "but we can't afford it for at least eight years. It's unrealistic to think \$70 billion [which represents two-thirds of the nation's health bill] will be transferred to public action. That isn't going to fly this year, next year or any other year."

And he's also been all over the lot on Vietnam. In 1965, according to the 1971 *New York Times* profile, then-Congressman Tunney traveled to Vietnam and returned "a flaming hawk," in Tunney's own words.

Tunney spoke out publicly in favor of Lyndon Johnson's war policies and consistently voted for military appropriations for Vietnam. He started drifting away from his hawkish views at the time of the Tet offensive in 1968, according to a July 1974 article in *Ramparts* magazine. By the time he ran for the Senate in 1970, Tunney had become a dove.

But he was substantially less of a dove than George Brown, his opponent in the 1970 Democratic primary. Brown was a left-liberal congressman whose opposition to Vietnam dated back to 1966, when he voted against funds for the US's adventures in Indochina. Brown hammered on the issue of the war all through the primary and when Richard Nixon invaded Cambodia in May 1970, Brown's staunch anti-war stand put him three points ahead of Tunney, and Tunney's more moderate position, in the opinion polls.

A 1970 *Time* magazine piece about the primary reported that at this point, "there was no question Tunney had to do something. He did, all right. The campaign got dirty. Tunney accused Brown — falsely — of advocating violence. He said that Brown was too liberal, some kind of kook." Tunney went on to beat Brown by 198,000 votes.

In the November election, Tunney had the anti-war field all to himself. His moderate anti-war stand looked good compared to George Murphy's hawkish statements (at one point in the campaign, Murphy said, "The war is going great") and Tunney trounced Murphy by 600,000 votes.

Once in the Senate, Tunney maintained a moderate position against the war. But he spoke out strongly against the anti-war movement itself. During the 1971 May Day demonstrations against the war, Tunney told the Wash-

Once in the Senate, Tunney maintained a moderate position against the war. But he spoke out strongly against the anti-war movement itself. During the 1971 May Day demonstrations against the war, Tunney told the Washington, DC, Women's Democratic Club, "The events of the past few days have made me angry . . . A small band of refugees from the real world have attempted to disrupt the government and disrupt the Senate . . . The actions of Rennie Davis and his group of May-day henchmen have been both absurd and frustrating."

Today, Tunney seems to indicate that the main problem with the Vietnam war was that our policy was economically unsound. He told a meeting of community activists at the Richmond Southside Community Center on May 10 that the Vietnam war was "a tragic mistake when we decided to fight a war without being able to pay for it. We should have never fought that war without taxing people to pay for it."

On many economic issues, Tunney sounds curiously like a Republican. If the Democrats have any big issue with which to attack the Republicans in 1976, it is the disastrous national economic policies of the past eight years. Yet, Tunney seems to agree with President Ford's line that the worst is behind us. Tunney recently told a group of employees at the Alameda Naval Station that "It's been a very bad period economically. We're coming out of it now. The economy will get more robust."

I asked John Flink, a Tunney press aide, about the senator's apparent move towards the center on economics. Flink told me, "I don't know how you label anyone economically. He has said he's been liberal on some issues, conservative on some issues, moderate on some issues and independent on all issues."

One issue on which Tunney sounds decidedly conservative, however, is the issue of the desirability of a private capital economy. The day I traveled with him, the senator told an audience in Richmond, "I don't want to see the private capital system in this country destroyed. I don't want to see the private enterprise system destroyed."

One final note: Sen. Tunney fairly rankles at Tom Hayden's charge that he is a media candidate of more style than substance who bases his positions on polls of the changing mood of the electorate and depends for his election on massive media campaigns.

But Tunney's own campaign financial statements fail to bear him out. His latest filing in the Secretary of State's office show that two of his largest single campaign costs have been for polls and opinion surveys (\$45,000 so far) and for payments (\$30,000 so far) to his media advisor, David Garth.

Polls have long been a mainstay of Tunney's political efforts. In 1964, according to *Time* magazine, Tunney commissioned a poll which found that more than 60% of his congressional constituents identified his middle name "Varrick" with "communism." Following that poll, Tunney stopped calling himself "Varrick," a name he had used since childhood and started calling himself "John V. Tunney." Similarly, in 1971, Tunney commissioned a \$13,000 Oliver Quayle poll to test the California political waters before making an ill-fated decision to endorse Sen. Edmund Muskie for president early on in the 1972 campaign. At lunch on May 10, Tunney expressed this perception of the electorate: "The mood of the voters is changing from week to week."

As for the charge that he is a creation of the mass media, a product to be marketed like soap, Tunney provided the best answer himself. Asked by a reporter how he would handle his money for his reelection effort, Tunney replied, "We're putting as much money as we possibly can into media advertising. It's very difficult for a politician to get his message across unless you can pay for it."

Hayden in the stretch

By Jerry Roberts

At 9:05 am, Tom Hayden dragged himself off a Western Airlines early flight from Los Angeles and shuffled into the San Francisco airport terminal for perhaps the 150th time since last June. He joked to me about what kind of shoes he would wear in his much-publicized "walking tour" of the state and said he'd almost decided on earth shoes, in order "to appeal to the youth vote." He joked about how hard it was to be a media candidate with acne. But his usually quick and obvious intellectual power seemed diminished. Hayden looked bleary-eyed and beat.

Almost one year has passed since Tom Hayden — founder of Students for a Democratic Society and "Chicago Seven" defendant (aka "former anti-war activist") announced he was running for the Senate, or as Hayden likes to put it, "the vacancy John Tunney has created in the Senate." Since then, Hayden has criss-crossed the state time and again, speaking at countless rallies, fundraisers, concerts, auctions, dinners, potlucks, cocktail parties, house parties and swap meets in a search for enough money and votes to knock off John Tunney.

All this activity is achieving results; if the polls are to be believed. The latest Mervyn Field poll (released May 18) showed Hayden with 33% of the vote, Tunney with 50% and 17% undecided. This is a substantial improvement for Hayden; he had hovered around 15% in the Field poll since last August. Tunney's showing is 8% less than the 58% he won in March. "We're running to win a primary June 8," he told me. "But votes aren't everything. What happens to public consciousness, what kind of movement is built is also very, very important."

This "movement-building" business is crucial to understanding the real significance of Tom Hayden's campaign. For even if he loses the primary to Tunney, Hayden has set himself up in California politics. Over the past year, Hayden has shown, with a major assist from Jane Fonda, that he can raise enough money to run a respectable statewide campaign that begins to address 20 million people from Klamath to San Diego.

More importantly, Hayden has built the skeleton of a statewide grassroots organization that includes Democratic party regulars, progressive elements of organized labor, unorganized workers like secretaries and service employees, minorities, consumers, environmentalists, women's groups, gays, people on welfare, students and what David Johnston in the *Berkeley Barb* has termed "anti-war burn-outs." It is an organization that may, in years to come, challenge established power in the state.

It is instructive to compare Hayden's campaign expenditures with John Tunney's. Both of them have raised about \$450,000 as of the March 31 filing date. But while Tunney has put money in the bank and into polls and media advice, he has paid only half-a-dozen staff salaries, including two fundraisers. Hayden, on the other hand, has kept as many as 50 people in 30 different offices on payroll at once, people with titles like "field representative," "organizer," "political liaison," "registration co-ordinator," "campus director," "demographer," "economist" and "policy director."

All this organization has paid off, in several ways. In February, Hayden won the fickle endorsement of the liberal California Democratic Council (the CDC in previous years failed to endorse such liberal favorites as George Mc-

Governor Jerry Waldie). He's won other endorsements from the United Farm Workers, the California Teachers' Federation, various firefighter and public employee unions, a number of Democratic clubs and a host of liberal politicians like Ron Dellums and Ken Meade. On election day, Hayden will have by far the largest statewide, precinct-by-precinct "get-out-the-vote" volunteer operation. He has picked up 18% in the polls in one month. Hayden has managed to establish his own political base.

"We're trying to begin a process of organization building that will carry on no matter what the results are on June 8," Hayden told me. "My commitment is to a long-range attempt to both work around issues and to elect a lot of people all over the state. That can include myself. A lot of people have put time and energy into this campaign, and obviously they would be totally let down, betrayed and ripped off if I happened to lose and then walked away."

★ ★ ★

Tom Hayden sits sprawled in a chair, talking with a small group of social worker priests in Hunters Point. One priest in particular seems very serious and articulate. I have trailed Hayden to political events all day and for the first time today, talk sounds authentic.

"Tom, I want to get into some stuff," the priest tells Hayden.

"Let's go," Hayden replies.

The priest says he has studied the US Social Security system for several months. He has concluded that people who are currently paying into Social Security are basically funding benefits for people who have already retired. Since the work force is diminishing, says the priest, when people who are presently working retire, there will be no money left in the system for them. "It's an inconceivable situation," he says. "I don't see anybody mapping us out of that. I don't understand why we seem to be trapped in the system."

Hayden says the problem is that "money is our secular god. There's got to be a new purpose to replace the old purpose of the money system, which was production. Now we have to have a new unifying goal."

The priest asks what that "unifying goal" might be. Hayden, who scrupulously avoids the word "socialism" in his political analysis, locks eyes with the priest and grins like the Mona Lisa. Thirty seconds of silence pass.

"Well, I guess in China and Russia people have a more altruistic goal," the priest finally says.

In January, Tom Hayden released a 268-page document called "Let's make the future ours," a something-progressive-for-everyone campaign platform that outlined Hayden's position on every conceivable political issue. The basic analysis is that the US economy is dominated by multinational corporations and that those corporations have to be made less responsive to profits and more responsive to people's needs, "from within."

George Skelton, writing in the Jan. 5, 1976 *Los Angeles Times*, said that "a good rule of thumb is to assume that Hayden's position on any major issue will match the most liberal concept already being espoused within the two-party political establishment, usually an officeholder." Thus, Hayden endorsed the Humphrey-Hawkins full employment bill, the Kennedy-Corman national health care bill and Prop. 15, the nuclear power initiative, in his platform. He also proposed putting consumers on the boards of directors of utility companies and corporations, opening community-based Senate of-



Tom Hayden, candidate for the US Senate

In 1970, Hayden pushed 'Bobby Seale brigades.' Today, he's pushing an 'Economic Bill of Rights.'

fices, less nuclear energy, more child-care centers and the like.

Hayden has been slamming Tunney hard for Tunney's basically Republican stands on key liberal issues like national health care insurance (Hayden says "The main difference between me and John Tunney is national health insurance"), the deregulation of natural gas and defense spending.

The problem is that California elections are won at least as much on television as they are on issues. Hayden has been hard-pressed to reach huge masses of voters with his positions. Tunney has built his campaign around a series of 30-second TV spots that stress Tunney's accomplishments in the Senate and he has stayed as far away from Hayden as possible. He has rejected repeated requests by the Hayden camp to debate Hayden face-to-face on the tube.

So Hayden has turned to television advertising himself in an attempt to get his message across. Several months ago, Hayden hired as media consultant Arnie Grossman, who is from a Denver advertising agency that helped Senator Gary Hart get elected. Grossman's first group of ads don't picture Hayden at all; they feature Will Geer (Grandpa Walton of "The Waltons") sitting in a rocking chair. Geer says "John Tunney says we can't afford national health insurance. I say we can't afford John Tunney."

A few weeks ago, Hayden spent an entire day cooped up in a television studio, taping and retaping footage for a new series of spots which he hopes will become a successful media blitz in the closing weeks of the campaign. The taping didn't go well. Hayden, who will never be accused of being just another pretty face, told me he feels uncomfortable in front of cameras. "I don't think it's dishonest to do TV," he said. "But I just can't talk right for it, in complete sentences."

★ ★ ★

I first saw Tom Hayden in May 1970, in New Haven, Connecticut. Richard Nixon had just ordered the invasion of Cambodia. Bobby Seale, who had been bound, gagged, chained and finally severed from the "Chicago Eight" trial, was being set up for the murder of another Black Panther in New Haven. I rode to Yale with a bunch of friends to confront the 82nd Airborne and to demonstrate in the streets against imperialism and racism.

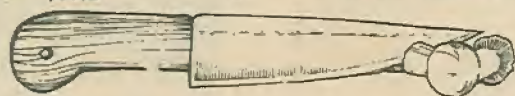
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'The problem is that money is our secular god,'
Hayden told the priest.
'We need a new unifying goal.'

continued from previous page

All of the "Chicago Seven" defendants were in town and, on a sweltering Friday night, each of them presented a rap at a different Yale dormitory. I wanted to go hear Abbie Hoffman, but my buddies (most of whom have since gone on to medical school) opted for Hayden. Hayden delivered a short, somewhat disjointed speech. He said we should follow the leadership of the Black Panther Party and urged us to form "Bobby Seale brigades" in our own cities.

Like other people who called themselves

"radicals" in the 1960s, I feel a trifle uncomfortable now with Hayden's gray suits and polka dot ties. I feel even less comfortable when I ask him if he could support Hubert Humphrey for president and he replies, "I haven't decided if Humphrey's changed yet or not."

Today, Hayden is pushing a "New Economic Bill of Rights" instead of "Bobby Seale brigades." But his motivation seems the same: to accumulate as much political power as he can to further the causes which he believes in. □

continued on page 17

Where the money comes from

HOLLYWOOD FOR HAYDEN

Lou Adler, owner, The Roxy \$200
Steve Allen, producer 150
William Alexander, owner, The Mart 135
Ron Cobb, cartoonist 255
Francis Ford Coppola 1,000
George Cukor, director 500
Tony Curtis, actor 1,000
Robert DeNiro, director 1,000
Neil Diamond, singer 700
Michael Douglas, actor/producer 500
Moctezuma Esparaza, producer 182
Freddie Fields, producer 250
Henry Fonda, actor 1,000
Jane Fonda, actress 1,000

Peter Fonda, actor 1,000
Shirley Fonda 1,000
John Foreman, producer 250
Charles Fries, producer 250
James Garner, actor 575
David Geffer, record executive 350
Howard Guber, film producer 250
Dean Hargrove, producer/writer 200
Hugh Hefner, Playboy Enterprises 500
Jerome Hellman, producer 350
Gary Horowitz, producer 500
Lawrence Jaruss, film exhibitor 995
Lamont Johnson, director 483
Norman Lear, television producer 300
Groucho Marx, star 1,000
Paul Maslansky, producer 500
Sue Menges, agent 125
Elizabeth Montgomery, actress 200
Randy Newman, musician 500
Mike Nichols, producer 125
Mo Ostin, executive, Warner Brother records 1,000
David S. Peckinpah, film producer 125
Julia Phillips, director/producer 1,000
Sidney Pollack, producer 1,000
Adele Pitt, executive, TAM productions 1,000
Ceraldo Rivera, actor/producer 1,000
Waldo Salt, screenwriter 500
Michael Sarrazin, actor 250
Jerry Schatzberg, director 200
George Segal, actor 250
Susan St. James, actress 150
Bob Stein, make-up artist 1,000
Barbra Streisand, star 1,000
Brenda Vaccaro, actress 500
Jon Voight, actor 1,000
Ralph Waite, actor 1,000
Helen Reddy Wald, singer 1,000
Jeff Wald, music producer 1,000
Jann Wenner, editor, Rolling Stone 500
Linda Ronstadt/Jackson Browne concert 33,289
Bette Midler concert 16,460

Dudley Green, Green-Minor Farms 1,000
Morris Green, Green-Minor Farms 1,000
Gilbert C. Hodges, Jr., vice-president, L.A. Potato Dist. 1,000
Charles Lindsay, Trident Commodities Systems Corp. 1,000
E. Wayne Lindsey, Agri-Empire Corp. 750
Aldo J. Mareina, president, L. A. Potato Dist. 1,000
James Minor, owner, San Jacinto Packing Co. 1,000
Jesse Minor 1,000
Larry Minor, San Jacinto Packing Co. 1,000
Wayne and Carol Minor, Agri-Empire Corp. 2,000
Charles Nadlman, Nadlman Potato Co. 1,000
John Navas, president, John Navas Produce 1,000
Richard Robertson, Agri-Empire Corp. 1,000
Calvin Short, sec.-tres., Gonzales Potato Co. 1,000
Arthur W. Swarner, partner in Swarner and Fitzgerald law firm which represents Agri-Empire and San Jacinto Packing Co. 1,000
Anthony J. Tarlock, Walnut Advisory Board 500
Edward H. Willits, Foothill Lemon Co. 200

Ranchers and farmers

H and A Adneotti farms 250
Wayne C. Bailey 1,000
John and Carolyn Benson 2,000
Don Cameron 1,000
Larry and Mary Cancellieri 2,000
Charter Brothers farms 250
Orvin Mettler 1,000
Robert and Barbara Meyer 1,000
Myers Brothers farms 250
V. K. Nishkian 1,000
Edward and Eloise Norton 2,000
Russel Paul, Jr. 1,000
Don and Carolyn Peel 2,000
Gene and Rosemary Rheingas 2,000
E. C. Rutherford 1,000
Jack and Janet Rutherford 1,000
Lionel Steinberg 500
R. E. Tomich 1,000

Unions

Drive-42 (Political arm of the Teamsters) 5,000
United Auto Workers 3,000
Marine Cooks and Stewards 5,000
Machinists 1,000
Carpenters Political Action Fund 1,000

Miscellaneous Special Interests

Committee for Election of Congressional Candidates 500
Century Club, Whittier Cal. 250
Good Government Committee (PG&E) 1,400
Hughes Active Citizenship Fund 1,050
Southern Railway Tax Eligible Good Government Fund 500
Southern Pacific Management Officers Good Government Fund 600

San Francisco heavies

Gerson Baker, land developer \$500
Frederick Furth, anti-trust attorney, candidate for state senate 700
Jacobs, Sills and Coblenz, politically-connected law firm 1,000
William M. Roth, Ghirardelli Sq. developer 500
Madeline Haas Russel 1,000
Adolph P. Schuman, chairman bd., Lilli-Ann Corp. 1,000
Walter Shoreinstein, Milton Meyer and Co. 1,000
Phyllis Shoreinstein 1,000
The Benjamin H. Swig Revocable Trust No. 1 1,000
Dolores J. Swig 1,000
Melvin Swig 1,000
Donald E. Werby, president, Grosvenor Properties 400
Harold L. Zellerbach 1,000

Media Heavies

Ted Ashley, chairman bd., Warner Brothers 500
Paul Drew, RKO radio executive 500
Totie Fields, comedienne 500
David Goodstein, publisher, The Advocate 900
Joseph C. Houghteling, publisher 200
Steve Lawrence-Eydie Gorme, entertainers 500
Norman Lear, television producer 1,000
Helen Reddy Wald, singer 500
Joseph B. Smith, president, Warner Brothers Records 500
Stephen Wax, executive vice-president, Elektra/Asylum records 500

Very Heavies

Edmund G. Brown, former governor, leader of anti-nuclear initiative forces \$1,000
Armand Deutsch, Sears heir, Republican bankroller 666
John (Jake the Barber) Factor, philanthropist 1,000
Hugh Hefner 1,000
Howard Hughes 500
Hughes Active Citizenship Fund 1,050
Sidney Korshak, attorney for organized crime figures 1,000
Bernice Korshak 1,000
Frank Sinatra 1,000

TUNNEY MONEY

Oil and gas company heavies

Thorton F. Bradshaw, president Atlantic Richfield (ARCO) \$125
William F. Kieschnick, ex. vice-president, ARCO 125
Rodney W. Rood, vice-president, ARCO 125
Francis X. McCormack, general counsel, ARCO 125
Edward M. Benson, Jr., ARCO executive 125
John W. Gendron, ARCO executive 125
R. Jon Lancaster, ARCO executive 125
Dorman L. Commons, director, Natomas Corp. 1,000
Edward A. Essayan, vice-president, Perta Oil Corp. 1,000
Jack Holland, president, Holland Oil Co. 1,000
Paul Lerner, executive, Lerner Oil Co. 1,000
William W. McDonald, executive, Am-Orient Petroleum 1,000
John A. McRae, president, McRae Consolidated Oil 1,000
Herbert F. Richards, president, Coast Oil Co. 200
Bernard B. Roth, president, World Oil Co. 1,000
Manuel F. Rojas, president, Perta Oil Corp. 1,000
Michael Thompson, executive, C. O. Thompson Petroleum 135
13 members of the law firm of Wyman, Bautzer, Rothman and Kuchel, which represents Shell Oil, Pacific Lighting, Ashland Oil, Buttes Gas and Oil and others 13,000
Pillsbury, Madison and Sutro, counsel for Standard Oil 1,000
Pacific Lighting Political Assistance Committee (political arm of Southern California Gas) 200
Gas Employees Political Election Committee 200

Growers and agribusiness heavies

Committee on Agricultural Policy 1,000
California Rice Fund 500
Tobacco People's Public Affairs Committee 250
Cane Sugar Refiners Political Action Committee 100
Jack and Leana Berlin, Potato Sales Co. 2,000
George Burger, Burger Wholesale Potatoes and Onions 500
Mark Boyer, president, Jacmar Groves 1,000
John B. and Rosemary Butler, Gonzales Potato Co. 2,000
William E. Estes, Agri-Empire Corp. 750

Photography and film flam

Guide to camera buying

By David Butterfield

As springtime arrives, you go to the drawer and pull out your trusty Instamatic only to find the batteries have rotted holes in the case and the shutter doesn't click. There will be no pictures of flowers in bloom today. You need a new camera.

Buying a camera should be a carefully considered decision. Not only are most cameras expensive but, for all the money you spend, you still may not end up owning the one that best suits your needs. The major considerations are: why do you want a camera, what are you going to use it for, and how much can you afford to spend?

It may seem elementary, but a person who takes an occasional snapshot of the family would be well advised not to buy a \$600 Nikon. There are too many people who do just that: spend more money than they should for more than they need. However, someone thinking about doing artistic work and possibly his or her own darkroom developing and printing might want a sophisticated camera from the \$200 to \$500 price range, capable of taking a variety of lenses of high optical quality. Where do you fit in?

Consider yourself lucky if you fall in the occasional user category. There are hundreds of low to middle-priced cameras that will satisfy your needs. New cameras from \$29 to \$200 have automatic "foolproof" capabilities that allow the most unmechanical person to operate them. The simplest, and in some ways the most enjoyable, cameras are the Polaroid SX-70 and the new Pronto. The SX-70 and its fellow units are the top of Polaroid's camera line, costing up to \$199. The new Pronto camera uses the same "develops before your eyes" film and costs between \$50 and \$69, depending on the discount offered. Both cameras use the rather expensive but incredible color print film that pops out the front of the camera as soon as the picture is taken. For the occasional photographer, I can think of no better system at any price. Of course, if you want to take color slides or black-and-white pictures, the Polaroid is not for you.

Pocket size cameras using 110 cartridge film have become very popular. With Kodak's new Kodacolor II film, this mini-size negative can be enlarged up to five-by-seven inches, retaining remarkable clarity and color. Black-and-white and color slide film are also available in the 110 size. Pocket cameras have automatic exposure systems and cost between \$29.95 for the simplest models to \$149 for the most advanced units. The small size and ease of operation make this an excellent beginner's camera.

There are at least ten different brands of pocket cameras, and it seems they are similar in quality and operation. Kodak is the most available and probably most reliable. These cameras are more than adequate for snap-shooting. If you take more indoor flash pictures than anything else, it may be worth a small investment for an electronic

flash attachment to avoid the constant expense of flash cubes. The cheaper electronic flash units don't have as much light output as flash cubes so don't expect to light up the entire Cow Palace with one. They work well in the six-to 15-foot range.

Thirty-five millimeter cameras are the next step up for the novice photographer. They use a 20 or 36 exposure cassette of sprocketed film which must be rewound into the cassette after the roll is finished. The film size is roughly four times larger than the 110 pocket cartridge and capable of being enlarged proportionately more. What's more, the slides made on 35mm film are much sharper at high magnification. Slide projectors are more readily available for this film.

There are two basic types of 35mm cameras: the rangefinder and the single-lens-reflex or SLR. For the occasional photographer, the rangefinder type with fixed lens is much cheaper and usually easier to operate. In the \$70 to \$150 range, there are several worth considering: the Konica C35, Olympus 35RC, Canon GIII QL and 28.

With rangefinder cameras, you do not view through the picture-taking lens as with the single lens reflex cameras. Rangefinders have a separate focusing system that can be seen through the viewfinder frame, or, on less expensive models, set by approximation with a footage scale. If you desire critically sharp pictures, it is advisable to buy a camera with a split-image rangefinder. (Here's how it works: when you look through the viewfinder, two images converge in a center spot as you come into focus on the subject.) The combination of automated exposure and quick focusing on the more expensive rangefinder models is a joy to the beginner who wants nice sharp pictures.

Most of the inexpensive rangefinder cameras are small and light, but some people want the smallest and lightest camera available — shirt pocket size but with 35mm film for big enlargements and slide projection. There are two mini-35s worth considering; both are in the \$150 range: the Rollei 35 and the new Minox 35. Neither of these have split-image rangefinders but the "guess focus" works well if you remember to reset the footage for every shot. They both have built-in exposure systems. The Rollei has a match needle system with variable lens openings and variable shutter speeds. The Minox is smaller and lighter with a totally automatic shutter, thus it would be easier for a beginner to use.

Both of these cameras are unsurpassed for someone who wishes to carry a camera on backpacking trips or to remain unseen while taking covert/candid photos. I recently used a Rollei 35 on a coast-to-coast vacation trip and forgot all about using the other more cumbersome cameras I own. Every one of the more than 200 pictures I took were perfectly exposed and as sharp as any pictures I've made with cameras costing, and weighing, three times as much.



PHOTO BY DAVID BUTTERFIELD

Some of the most creative and well-paid photographers of the past never owned more than one camera, and they couldn't have cared less.

Furthermore, I don't think I was noticed once by an unsuspecting subject. Even if people see you taking their picture with such a camera they ignore you and your "toy."

If you are not convinced that the cameras mentioned above will perform well enough for you, I'm sorry to say you are probably thinking about "professional" equipment. It may be that you want to have more than one lens or that looking through the finder of a single lens reflex camera will get you more into the picture. Well, I can't argue with you, but as you probably know, the SLR cameras cost a lot more. You'll pay dearly for the precision feel, quality optics and prestigious appearance.

Top brands to be considered are Nikon, Canon, Pentax, Olympus, Minolta. Any of the first three listed above would be my choice. Cheaper brands may be appealing, but they may not last as long without problems. That's why Nikon, Canon and Pentax are considered professional equipment — they last. The cost of these cameras is staggering to the amateur photographer on a fixed budget. Although it is preferable to buy a new piece of equipment, you may decide to get a used but serviceable camera (see following story).

The difference between the top three brands is basically a matter of personal taste. I've used a Pentax professionally for over eight years with no problems at all. It was even puked on once in a raunchy New Mexican beer bar but has survived to take thousands of so-

cially relevant photos. Somehow, even though manufacturers have made countless improvements in automating equipment and raised the prices, the older 1960-1970 cameras seem to be made better and are likewise more durable. A beat-up 1965 Nikon will still sell for \$200 with a normal lens. I haven't bought a new camera since 1967.

Of course, there are new camera designs worth considering. The smaller, lightweight Olympus OM 1 has a much quieter shutter and other features not available on other cameras. The new Zeiss Contax (designed by Porsche, body built by Yashica in Japan, lenses made by Zeiss in Germany) is a marvel of electronic wizardry, with "L.E.D. readouts," motor driven remote control and a \$700-plus price tag.

Of course, there are people who will buy three cameras, every conceivable lens, motor drives, electronic flash, underwater housings, helicopter mounts and the like only to return to the camera store and trade it all in on later designs they probably won't be satisfied with, either. You see them standing around Chirardelli Square with their hands in their pockets, necks bent under the weight of all the unused equipment. If this is your trip why read on? There's nothing I can tell you. Some of the most creative and well-paid photographers of the past never owned more than one camera, and they couldn't have cared less.

The advantages of single lens reflex cameras are significant to the photographer who wants to make extreme close-ups or telephoto sports/concert

continued next page

Consider the possibilities



Single Lens Reflex: \$150 to over \$1,000. You see what the lens sees. Interchangeable lenses, high-quality optics.



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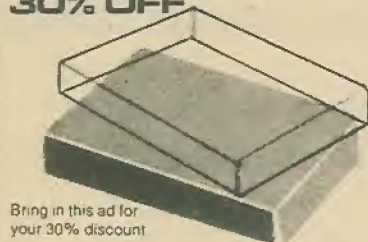
Rangefinder: \$70 to \$200. Noninterchangeable lens. Automatic features. Split-image focusing.



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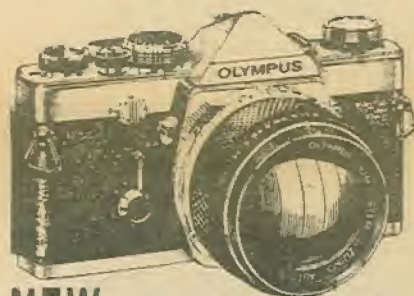
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**Above all, don't buy anything you aren't sure you
want to keep. Camera gear has an instant
50% depreciation.**

continued from previous page

shots. Lens types are profuse, from fisheyes that cover everything in front of the camera (including your feet if you are leaning backwards) to eight-inch \$1,500 Celestron telescopes for photographing covert activities on the moon. All of these angles of view have their own weird characteristics and some photographers' work can be identified just by the look their lenses create. Don't think these lenses will make you a better photographer — they won't. But after a few years of looking through a typical 50mm lens, you may want to try something different.

Usually the best supplementary lenses are made by the same manufacturer as your camera. Nikon, Canon and Pentax lenses are superb and, naturally, expensive. There are other, cheaper brands such as Vivitar and Soligor which are sometimes nearly as good as your camera's brand. It all depends how critical your demand for sharpness is. A lot of the off-brand wide-angle lenses produce pictures that are fuzzy toward the corners. If possible, make a test roll of film, using any of the cheaper lenses you might be considering. Then project the slides or make a blow-up, and judge the quality before you buy.

There are rangefinder cameras, with high quality interchangeable lenses, such as the Leica, Nikon S (discontinued) and Canon (discontinued). These professional rangefinder cameras are still used extensively by photojournalists and press photographers who prefer the quick focusing abilities as well as continuous viewing while taking the picture. These cameras are not practical for close-ups nor are they ideal for use with telephoto lenses. They are ruggedly built and many are still working 30 years after their manufacture. Used Leicas are nearly as expensive as new ones, and they are revered like religious icons by many of their owners. The Canon and Nikon models, being discontinued for several years, may soon become obsolete because the repair parts will be nonexistent. Yet they still sell for over \$100.

Another camera worth considering for the advanced amateur is the twin-lens reflex. This is the black box with one lens on top of the other. The top lens is for viewing via mirror and focusing screen on top of the camera, the bottom lens takes the picture. They use 120 size film with twelve 2 1/4 by 2 1/4-inch negatives or slides per roll. In the 1940s and 1950s, this was one of the most popular professional cameras in use. The Rolleiflex and subsequent copies — such as Mamiyaflex and Yashicaflex — produce a larger and finer negative from which beautiful enlargements can be made.

The difference in operation may not be suitable for some people; you view the scene while looking down through the top of the camera as opposed to the straight-through-view of a single lens reflex. The twin-lens arrangement is not ideal for close-ups, but beyond three feet there is no problem. A used Rolleiflex in the proper hands can produce beautiful results. They can be found second-hand for \$100 to \$200 and will give years of hard use. Imogen Cunningham uses a Rolleiflex.

In addition, there is the realm of view cameras which use film sizes up to eleven-by-fourteen inches. Edward Weston and Ansel Adams both used eight-by-ten cameras for many of their impressive landscapes. The negative is not enlarged but merely put in pressurized contact with the printing paper for an eight-by-ten print. Advertising photos of glossy whiskey bottles are often made with the eight-by-ten. You will probably never need one.

Although accessories are basically undesirable, you will probably think about buying filters and flash and gadget bags and paisley neck-straps and a few hundred dollars more of this sort of thing. I would advise against it. If you are about to buy on impulse something you can't afford, don't buy it. Camera stores can be a feverish place, especially on a Saturday, and you could very well end up with a pile of junk you don't need. If you feel you must have a flash attachment, buy the cheapest Vivitar or Honeywell you can understand how to operate. A tripod is invaluable for many shots you might want to take. Try to find one in good

shape at a flea market for around \$10. My \$10 tripod has lasted ten years.

Before you buy a new camera, consider the alternative of a used camera. Then if you're set on the shiny spotless job, check with as many stores as possible to find the cheapest price. If they don't offer a discount, ask for it. Most dealers are prepared to go 20% below list price on popular brands. Look for special sales and trade shows; quite often the savings are worth waiting for.

Above all, don't buy anything you aren't sure you want to keep. Camera gear has an instant 50% depreciation. If you decide to get a better camera later on, don't trade in your old one; advertise it for a fair price, and you will be a few dollars ahead when you sell it. Trade-in allowances are a convenience that aren't worth a loss to you.

Before you take your new camera home check it over completely. (See the check-out procedures for used cameras on the following pages). Make sure everything works just like it's supposed to. Quite often new cameras have bugs that you might not notice for a few days, and even though they will be repaired for free on the warranty, the camera might have to be sent to New York or Los Angeles for at least two weeks. (Nikon and Pentax and Canon have factory authorized service in San Francisco.) Nothing is more enervating than having to send a brand new camera for repairs before you've even had a chance to use it. If you catch the problem before leaving the store, they will give you a fresh camera, and you're on the way to happy picture land.

Any camera, no matter what its reputation for endurance, must be handled carefully. Be especially careful of dust, sand and water around your precious jewel. A two-second dunk in the ocean will completely destroy even the most expensive camera (especially the most expensive camera!). If water play is your thing, get a camera that is made to be used underwater: several are available. Remove fingerprints from lenses immediately with *lens paper* and the proper cleaning solution. Never use Kleenex or your shirttail to clean an expensive lens. Be sure your neck or wrist strap is securely fastened to its mount — even a three-foot drop to the concrete can destroy a camera.

Don't be too careful though, you might miss a great picture while checking your neckstrap. There's nothing worse than missing a great picture.

How to buy a used camera

Perhaps you wanted to buy a new camera, but the high price and accompanying hard sell made your knees wobble. Although it is nice to have a new piece of equipment with its one-year warranty, shiny finish and pretty box; the truth is, you may spend more than a camera is worth to you. Before you plunge into debt with a friendly push from the salesperson, why not look for a low mileage used camera?

When looking at used photo equipment in camera shops, you will find the prices for items in good condition usually run about one-third below the new retail price. However, you could find the same equipment at a flea market, a pawn shop or through a private party for half the retail cost or less. So why buy from a camera shop?

The best reason is that the retail dealer will usually guarantee a used item for a short period. But this is not always the case. Find out before you plunk down the cash. The standard warranty is for 90 days on used goods, unless it is sold "as is." This is a reasonable amount of time for bugs to crop up and be repaired at no charge. Stores that offer a warranty on used cameras usually check them over carefully before the sale because they want their cameras to last through the warranty period without freebee repairs consuming profits. The average mark-up on used items is 100% over what the shop paid or gave as trade-in.

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*Gang shots - add 10%. Extreme accuracy (within 1% of 1%) - add 10%. Screen tints (10%, 20%, 50%) - add 25%.

continued next page



PHOTO BY DAVID BUTTERFIELD

There's something for everyone at the Albany Camera Swap Meet — like this 1900-era stereoscope.

Buying from a pawn shop, flea market or private party requires some knowledge of the functional operation of a camera. When you don't buy from a store, you're stuck for better or worse so you better know what you're getting. This is not to say the camera will be in bad shape, but there's always the possibility of getting a lemon. Take your time. Don't throw away your money. Remember, the price may be negotiable. Why not offer one-fourth less and bargain from there. You may be saving enough for a roll of film or two.

How do you check out a used camera?

First, take along a roll of cheap film to match the camera type you want. Then pick up the camera and examine the outside surfaces. Scratches on the metal aren't serious but big dents indicate the camera has been dropped so its operational future is dubious. Check for rust. Open every door and look at everything you can see without tearing the camera apart. Water or rust damage is almost impossible to repair. If everything is OK, at this stage, the camera is apparently clean. So you can move on to operation number one.

1. The Shutter. The shutter on most cameras is cocked by the film advance mechanism: the lever or knob. Load the camera with the appropriate size film and advance it. Levers should move smoothly and quietly, returning to position automatically. The film advance should feel loose; if it is hard to move and the film is loaded correctly, something is wrong inside the mechanism. Deduct \$25 from the price you were willing to pay. This should cover the repairs needed.

If the advance mechanism worked smoothly, the shutter should be cocked. Now test the release button. The shutter button should work with very little pressure applied. You will hear the famous click or clack of the shutter. If the camera has manually adjustable shutter speeds, check the slowest (one second) first. It should stay open for one unhesitating second — roughly the time it takes to say "One thousand and one." If it hesitates or merely clicks, the shutter needs repair. Unless you are hopelessly in love with this camera, put it down and forget it. Shutter repairs will cost \$30 or more.

The slow speeds are the most likely to need repair. However, check through all the speeds to see if the shutter opens and closes corresponding roughly to the number set on the camera. If it fails to open at all, look for another camera.

Electronic and semi-automatic cameras have shutters that should be checked for accuracy by a qualified repair shop. It is not possible to properly evaluate them without special testing equipment. I would suggest, rather, that if you want a semi-autoelectric camera, you should buy one of the latest models which incorporate features not available in older cameras. Some of the newer compact cameras are reasonably priced. They have excellent lenses, a full warranty and do everything for you save making the print.

2. Lenses and Focus. If the lens is the interchangeable type, check the security of its mount. It should be tight in the mount (screw mount)

or have very little play (bayonet mounts). If it is removable, take it off the camera and examine the glass for scratches. Look through it. Scratches or abrasions on the rear element are likely to show up in your pictures; on the front element, they cause flare and loss of sharpness. Now check the focusing movement; it should be smooth with no tight spots or gritty sounds. If the lens is off the camera, shake it, listening for loose elements.

Operate the F stop — diaphragm ring or control, and see if the F stop opening corresponds with the setting. Most cameras have friction click-stops to keep the aperture where you set it. If the click stops are hardly noticeable the aperture might accidentally change without your knowledge, causing pictures to be very black or very white. Automatic diaphragms on SLR camera lenses must be completely free of oil to operate properly. Set the F stop at F16 and release the shutter. The auto-diaphragm is open for focusing and should instantly close down to F16 during the exposure and open up again without hesitation.

Everything OK? Now check the infinity focus. You'll have to go outside and look for a well defined object that is at least 400 yards away to focus on. The image should come into sharp focus when the lens stops turning at the infinity position. Start at ten feet, slowly focusing to the infinity mark. If the distant object becomes sharp and then fuzzy again as you continue to the infinity position, the lens is out of adjustment, and the camera is a bad buy. If it won't focus at all, forget the camera. If you normally wear glasses, use them while making the focusing test.

Rangefinder cameras, which do not focus through the lens, should be checked for focus — to see if the two images overlap — and alignment. The two images, or split image, should align horizontally for focus as well as vertically. If the two images come together at the infinity position but one is on top of the other, the internal mirrors are out of adjustment. This can be a simple repair, but not always. Deduct \$25 to be safe.

If the camera has met with your approval up to this point you can assume it is mechanically fit if it is a manual, non-electric camera. If it has a built-in exposure meter you should now check its accuracy. If possible, take the camera to a repair shop to check the meter and other operations. Co-op Camera Repair (657 Mission St., SF, 543-7261) will check it for free.

3. Built-in exposure meters. In-camera meters are handy and even indispensable but checkin them for accuracy is one thing that won't be easy to do at the flea market or pawn shop. If you already own a light meter or can borrow one you know is accurate, the meter check should be fairly conclusive. Set the film speed (ASA) indicator on both meters to the same number and take a reading of a large, evenly illuminated area. If the shutter speed/F stop combination are the same on both, the meter works. If they disagree by more than one stop, the meter needs adjustment or repair. Deduct \$30. If it is accurate, make sure it is not erratic.

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If the meter does not work at all, check the battery compartment. The contacts should be clean with no corrosion present. If the battery is dead or gone ask the seller to replace it and try again. If it won't operate, deduct \$40. You can, of course, have the meter repaired or use an auxiliary meter. If the price is right, don't worry too much about the meter unless it controls the mechanical function of the camera as with semi-automatic cameras.

There are problems that can't be uncovered by these simple tests and those internal, infernal mysteries are likely to crop up with any camera, new or old. If you pay for a 90 day warranty, it does give you a small amount of confidence. But what about day 91? The warranty will always expire and unfortunately this insurance cannot be renewed. Even if you buy a camera with a warranty, check it over carefully. Know what you're getting.

If you have any real doubts, don't buy it. The right deal may be just around the corner. ■

Shops and galleries

The shops listed below are most likely to have a large selection of used items. Unless noted otherwise they all guarantee used cameras for 90 days unless sold "as is." (R) indicates repairs done on premises.

San Francisco

Artercraft, 653 Market, 781-1491.

Brooks (R), 45 Kearny, 392-1900.

Fast's Cameras (R), Stonestown Shopping Center, 564-1490. Offers a six-month or one-year warranty depending on condition of equipment.

Adolph Gasser Inc. (R), 181 Second Street — Downtown — 495-3852; 5733 Geary — Richmond District — 751-0145.

Retlaw Cameras, 2959 Mission, 647-8737.

Oakland

Camera Corner, 431 Thirteenth Street, 444-6663.

Cohen's (R), 1518 Broadway, 839-8588. Offers a one-year warranty on cameras over \$100; 90 days otherwise.

Vert Inc., 5795 Foothill Blvd., 569-6623.

Walter Bennett, 3268 Lake Shore Ave., 893-6960.

Marin

The Camera Center, 1133 Fourth Street, San Rafael, 454-9112. Warranty variable depending on condition of camera.

The Photo Shop, 1104 Fourth Street, San Rafael, 453-7043.

The Film Company, Town and Country Shopping Center off Highway 101 at Mill Valley exit, 383-6477. Limited selection, but offers a six-month warranty on used cameras.

Peninsula

Brooks, 111 East 4th Ave., San Mateo, 344-6877; 202 Hillsdale Mall, Hillsdale, 345-1678.

Kaufmann's, 1174 Broadway, Burlingame, 344-2537. 30-day warranty.

Woodside Camera Center, Woodside Plaza Shopping Center, Woodside, 365-2700. Warranty 30 days and up, depending on condition.

Note: A good place to find low prices on used and obscure photo equipment is the **Camera Swap-Meet** held the first and last Sunday of each month, 10 am-3 pm, at 533 San Pablo in Albany. About four years ago camera collectors began this gathering of the tribe in San Francisco and have since moved operations to a community hall in Albany, just north of Berkeley. Here you may find anything from 1890s collector's items to the most recent cameras. Take your checkbook because sales are definitely on a first-come, first-served basis. The place is usually packed with all sorts of enthusiasts, so it would be a good idea to arrive early. Fred Long, a widely known camera

collector in the Bay Area, is in charge of renting table space: \$2 per space for the day. Sellers should arrive by 9 am to arrange for a space. In the past there has been no trouble with stolen equipment being sold at the Albany swap-meet. Questionable dealers are usually turned away. "We have our own code of honor," says Long. Look carefully and you might find a super deal on your dream camera.

Repairs:

Co-op Camera Repair, 657 Mission, SF, 543-7261. Six-month warranty on repairs. Six partner/repairpersons own and operate this service shop. All types of still cameras, projectors and nonprofessional movie cameras are repaired in-house. Co-op offers free testing of cameras and also give free lectures to schools and groups on buying, understanding and maintaining equipment. Interested groups should call for information. As partner Greg Harper says, if you are unsure about the used camera you are about to buy, give him a call and he'll check it out with you over the phone if you can't bring it in. Now that's what I call service.

Adolph Gasser Inc., 181 Second Street, 495-3852; 5733 Geary Blvd., 751-0145; both SF.

R. M. Cudabac Camera Service, 184 Second Street, SF, 982-3213. Authorized Polaroid repair service.

Studio Camera Repair, 2143A Powell Street, SF, 989-6448.

Photographic galleries in the Bay Area offer everything from cliché shots of Coit Tower to purist images of the High Sierra. Below are the major galleries that consistently hold photo exhibitions.

San Francisco

Camerawork, 898 Folson (at Fifth), 777-3353, Tues.-Sat., noon-5 pm. Don Worth through May 22.

Camerawork is a nonprofit, member-sponsored gallery operated by John Patrick Lamkin and a small staff of volunteers. This organization is unique among galleries. A random selection of member-photographers choose from their peers the best work submitted for future group shows. Lamkin himself coordinates other outstanding one-person shows. The gallery also offers workshops and photographic books with discounts to members. Memberships are \$15 per year for limited members; \$25 per year for regular members; and \$100 or more per year for patron members. Limited members are eligible to attend all meetings and submit photography, and they may be chosen from a lottery to jury shows. Limited members get a 5% discount on books and periodicals available through Camerawork. Regular members have the same privileges but receive a 10% discount on books. Patron members, besides having the above privileges, will receive a fine photographic print (donated by member-photographers) valued at \$100 or more. Since Camerawork survives on membership dues, patron members are encouraged to support this unique organization. All members receive the monthly Camerawork Newsletter, which announces coming Camerawork activities, workshops and other events of interest to photographers. Nonmember subscriptions to the newsletter are \$5 per year.

Canon House, 776 Market, 433-5642, Mon.-Fri., 9:30 am-5:30 pm. Robert Hildebrand during May.

Canon House is operated by the Canon Camera Company and is a part of its regional sales office and showroom. The gallery is coordinated by Richard Milford. Although he prefers excellent color work done with Canon equipment, he will also consider black-and-white prints and non-Canon photography. Photographers should make an appointment prior to bringing in portfolios. Besides the ample gallery space, a complete selection of Canon equipment and literature is displayed in the showroom.

Focus, 2146 Union St., 921-1565, Tues.-Sat., 11 am-5 pm, Thur. 7-9 pm. "Myth Antidotes" by Fred Lonidier and Philip Steinmetz through May 29.

Focus Gallery, established in 1966, is the oldest operating photography gallery in the Bay Area. A wide range of traveling shows and well-known artists are shown here on a monthly basis. Besides current shows, Focus has a good selection of photographic books and prints.

Phoenix, 257 Grant Ave., 982-2171, Tues.-Fri., 11 am-6 pm; Sat., noon-5 pm. Jacques

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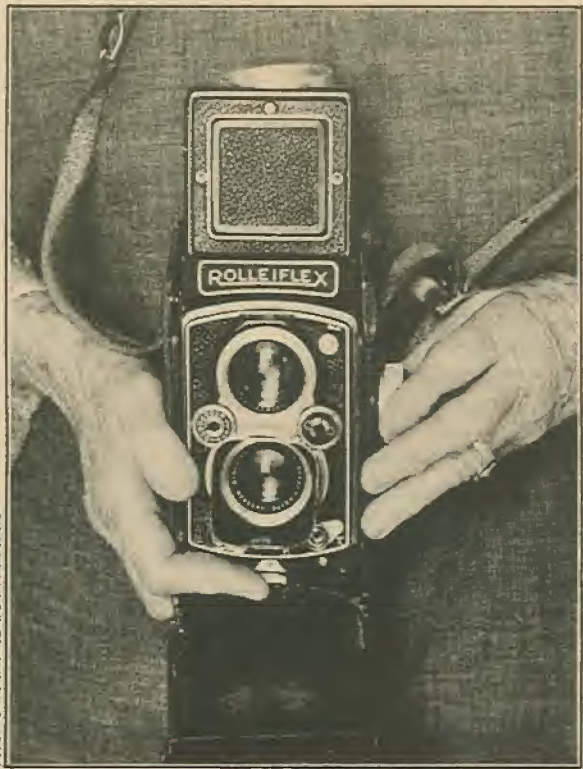


PHOTO BY DAVID BUTTERFIELD

Imogen Cunningham holds her twin lens Rolleiflex.

Henri Lartigue and Arnold Newman through June 11.

Phoenix shows photography and other media. They have a large collection of 19th century images and early 20th century masters such as Brassai, Lartigue and Minor White.

Secret City Gallery, 306 Fourth Ave., 752-5251, Wed.-Sat., noon-6 pm; Sun., 1-4 pm. Albert R. Nahman through June 19.

Monthly shows of local photographers.

Thackrey and Robinson, 2266 Union St., 567-4842, Tues.-Sat., 11 am-6 pm. Julia Margaret Cameron through July 1.

Classic photography and other media, many exhibitions of historical interest.

University of California Extension Galleries, 55 Laguna St., Mon.-Thurs., 10 am-9 pm; Fri.-Sun., 10 am-3 pm. David McClay and Mary Swope through May 31.

The UC Extension has two galleries devoted to photography, operated by the school's photography department. Shows are usually photographs that work together as a group.

Marin

Bry Photography, 2631 Bridgeway, Sausalito, 332-2125, Wed.-Fri., 2-6 pm; Sat., 1-5 pm. "Gentle Family" by Gerry Bronstein through June 26.

Bry Gallery has just recently opened and is planning to show contemporary photographers every six weeks. Michael Bry will also teach a four-week course on shooting color slides, beginning June 3.

Sonoma

Creative Eye Gallery, 414 First Street East, Sonoma, 996-4377, Wed.-Sun., 11:30 am-5 pm. Jim Wallace through May 30.

Creative Eye has been open for three years in Sonoma, showing contemporary local photographers. Besides current shows they offer port-

folios and individual photographs for sale. Photographers should phone for an appointment before bringing portfolios.

David Butterfield is a freelance photojournalist, an occasional gallery exhibitor and a former manager of a San Francisco camera repair shop. He is currently writing and shooting a story about junk collectors.

North Beach Photo Fair

One of San Francisco's all-time great outdoor events is coming up at the end of this month: The North Beach Photo Fair, to be held in Washington Square all day Saturday and Sunday, May 29 and 30. More than 300 photographers, some from as far away as Chicago and New York, have already paid \$20 each to enter the competition for cash prizes, which will be awarded in three categories: black and white, color and special effects.

More than 20,000 spectators are expected to turn out for the occasion. Wally the Wizard will be on hand to pull out rabbits from his hat, along with Balloon Lady, Balloon Man Sandy Court's troupe of jugglers, flame eaters and high-flying trapeze artists. Music will be provided by nine bands, including Sylvester, David LaFlamme, Up in the Air and Queen Ida and her Bon Ton Zydeco Band.

Although the deadline for entering has officially passed, at press time the fair's organizers said there were still a few booths available. If you want to try to enter, contact Columbus Camera, 755 Columbus, SF, 989-4004.

—Cathy Luchetti

Muhammad Ali's literary homage to Tom Hayden

The New York Times broke the story of Muhammad Ali's first political poem. Christopher Lydon reported Nov. 10, 1975, that Ali had signed his tribute to Hayden "By Muhammad Ali, King of Boxing." When Ali presented Hayden with the verse, Hayden said "We share this thing about almost being wiped out by the war. Ali is a super-projection of what I represent. Talk about people who were rejected and fought their way back. This is what people want after Watergate. They want to go with people who took the punishment for their ideals and came back." Ali tacked on a postscript to the poem which read, "P.S. Death is so near and time for friendly action is so limited."

I predict that this man will strike like a bomb. You may not know him now but his name is Tom.

He wants to help and serve the people's needs, and this is the only thing on which his soul feeds.

He wants to clean up California and help straighten its politics

Because he recognizes that there are too many dirty tricks.

He said that there are too many experiencing life's enjoyments

While one million experience unemployment.

What I have to say about Tom Hayden is not funny.

If I could vote he's the man for my money.

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- 2) the proof can be used as a cropping guide for the lab on blow ups
- 3) proof's give you and the lab a talking point on color balance
- 4) and the one that makes proofs so valuable: They can be filed easily and represent every negative shot on that roll. In looking for a shot it's a lot easier to look at proof sheets than negs — and a good deal easier on the negs. From the proof sheet stage a particularly nice frame can be marked and cropped and blown up.

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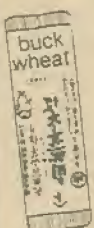
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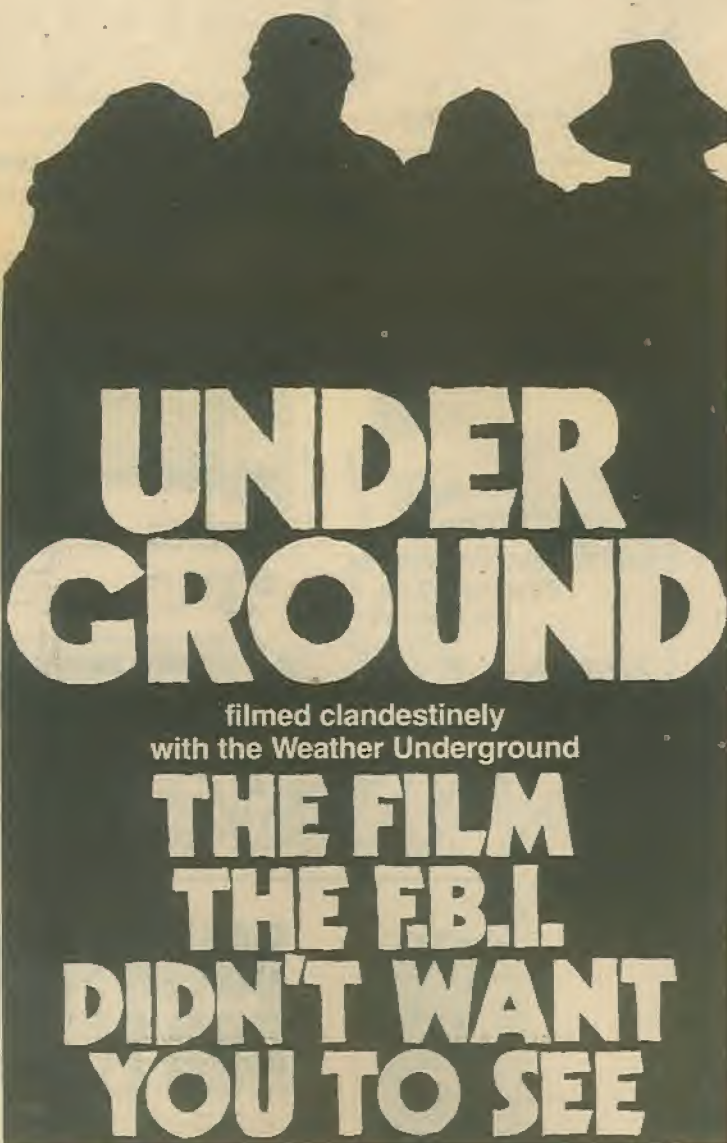
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A movie for the Jimmy Carter era

Stay Hungry, directed by Bob Rafelson, written by Rafelson and Charles Gaines, with Jeff Bridges. The Bridge Theatre, Geary at Blake, SF.

Bob Rafelson, who directed *Five Easy Pieces*, has made a new film, *Stay Hungry*, which uses the elements of Rafelson's earlier success in surprising — indeed, peculiar — ways.

Like *Five Easy Pieces*, *Stay Hungry* is about the scion of a wealthy family that has lived for years isolated from the working society that supports it. In *Five Easy Pieces*, the hero, Bobby Dupea (Jack Nicholson), comes from a family of classical musicians; in *Stay Hungry*, the hero, Craig Blake (well played by Jeff Bridges), comes from a family of business types who are said to have built their native city (Birmingham) from the ground. In both films, the hero is removed from the family's preoccupations, though each has tried to fit into the place the family has made for him and failed. In both films, the hero is floundering without any real sense of identity; family and friends constantly implore him to shape up. (*Stay Hungry* is built around a series of letters Craig receives from his Uncle Albert, who advises that "to make something of a life, you've got to do something, and do it unsparingly.")

In reaction against their aristocratic breeding, both heroes plunge into low-life occupations. In *Five Easy Pieces*, Bobby Dupea goes to work in an oil field; in *Stay Hungry*, Craig Blake takes up with a group of body builders in a seedy gymnasium. Also, both heroes become involved with attractive but not terribly bright women (Karen Black's performance as Rayette in *Five Easy Pieces* seemed to define the character, but Sally Field, playing Mary Tate Farnsworth in *Stay Hungry*, adds a few embellishments of her own), and in both films, the woman turns up at a gathering of the hero's tonier friends, making a fool of herself, but this only brings the hero to her defense: in *Five Easy Pieces*, Bobby tells a viperishly intellectual woman that she doesn't deserve to be in the same room with Rayette, and Craig plays out a similar scene in *Stay Hungry*. (Later, when Mary Tate asks Craig why he made such a scene, Craig replies "because I love you — you're so real.")

At the end of both films, the hero drives away from the family estate in the company of the woman, but, where in *Five Easy Pieces*, Bobby abandons Rayette, Craig and Mary Tate get married at the end of *Stay Hungry*. Therein lies the difference between the two films.

Five Easy Pieces was the ultimate American film about alienation: "It's all crap," Bobby Dupea cried, with tears in his eyes, and in the end, after leaving his family and abandoning Rayette, he headed off alone across the Canadian border, an act the significance of which was not lost on draft-age audiences in 1970. Despite its similar structure, *Stay Hungry* is almost precisely the opposite: it's the ultimate American film about commitment — about dedicating oneself to something unsparingly, in Uncle Albert's words. At the end of *Stay Hungry*, Craig commits himself, not only by marrying Mary Tate, but by taking the side of his body builder friends against his former business associates who want to tear down the seedy gymnasium to put up a highrise. *Five Easy Pieces* was a negative film, a film about disaffection that spoke directly and urgently to a disaffected audience. *Stay Hungry* is, by contrast, a yea-saying film that urges its audience to be for something, anything.

The true hero of *Stay Hungry* is not Craig Blake but the muscleman Craig befriends, Joe Santo (played by former Mr. Universe, Arnold Schwarzenegger), who is committed to being the best at what he does, which is being himself. Santo works out furiously, pumping weights, pushing himself into areas of almost unendurable pain because, as he tells Craig, you can't let yourself become complacent, satisfied. "You've got to stay hungry," he says, and so he does, building himself, by will and discipline, into an awesome tower of muscle. There's no point to his effort — nobody needs muscles like that — but, the film seems to be saying, that's exactly the point. Joe Santo has com-

mitted himself to himself, and he literally embodies the spirit of the film.

This point seems a rather odd place for the director of *Five Easy Pieces* to end up, and the question poses itself: how did Rafelson get here? At least four explanations are possible. First, one could explain the seeming opposition of *Five Easy Pieces* and *Stay Hungry* by dismissing Rafelson as an influence, by attributing the intellectual posture of the two films to the authors of the basic material — Carol Eastman, who wrote the original story for *Five Easy Pieces* under the nom de plume Adrien Joyce, and Charles Gaines, who wrote the novel from which *Stay Hungry* is adapted. This ignores, however, the fact that Rafelson worked on the screenplays with the original authors and that, in addition, he was producer and director of both films. Rafelson had the power to shape the material to his own tastes, and he appears to have exercised that power.

A second explanation of the difference between *Five Easy Pieces* and *Stay Hungry* could start from the premise that Rafelson himself has undergone a radical change, like Jerry Rubin. Maybe he's into TM or est; maybe he's been Rolfed; maybe he's on a macrobiotic diet. Maybe, but if so, it hasn't affected his filmmaking in any other significant way, and, besides, where is the evidence of such a mystical conversion?

Another, even less flattering explanation could be that Rafelson is just a talented huckster who all along has been telling us what he knew we wanted to hear. When audiences were buying alienation, Rafelson was selling. Now that audiences want something more upbeat, Rafelson's into that line: *Stay Hungry* could just be the perfect movie for the Jimmy Carter era. Alas, for this view — that Rafelson is really nothing but an audience manipulator — there is some evidence, albeit circumstantial. Rafelson was, after all, partially responsible for the fabrication of The Monkees. (He directed their only movie, *Head*, for which he was dubbed by *Esquire* "The Monkees' Dr. Frankenstein.") Damning evidence, indeed, but there were a lot of talented people connected with The Monkees (Carole King and Paul Mazursky, among them) who've been allowed to redeem themselves and to lead socially productive lives; why not Rafelson?

The fourth explanation of the difference between *Five Easy Pieces* and *Stay Hungry* sounds sophisticated, but it comes, I think, closest to the truth: *Stay Hungry* represents no departure from Rafelson's position in *Five Easy Pieces* at all; Rafelson is working out the same feelings and attitudes in both films. This explanation is not immediately apparent because the feelings and attitudes Rafelson is working out are not necessarily those we'd want to see. As noted, despite Rafelson's insistent attacks on the snobbery of the well-to-do, Rafelson is something of a snob himself, and there's a mean streak in him. He's a cruel director; when Rafelson sees something he doesn't like, he jabs at it. He has none of the tolerance and compassion that distinguishes the films of his fellow Monkee-alumnus Paul Mazursky. Rafelson disapproves of gaucherie and, even more, of phoniness, which, in his terms, is synonymous with what sociologist David Riesman called "other directedness." Rafelson is ready to attack anyone who lets somebody else set his goals for him, anyone who doesn't have his or her own personal vision. That's why, in *Five Easy Pieces*, he's so quick to cut Rayette, who's a complete product of country and western commercialism. On the other hand, Rafelson is ready to embrace anyone with a true sense of self — like muscleman Joe Santo, in *Stay Hungry*.

In *Five Easy Pieces*, Rafelson found hardly any characters to admire — maybe only one, Bobby Dupea's nervous, devoted sister, Tita, who was so absorbed in her music that she kept humming along with her piano playing, ruining a recording session. In Charles Gaines's story for *Stay Hungry*, and especially in its use of body builders, Rafelson finds just the right symbol for his admiration of personal visions: men who strive, for whatever reason, to live up to their own idiosyncratic dream of human perfection. Rafelson's attitude here is really no different than it was in *Five Easy Pieces*: he's still savaging phoniness and exalting personal integrity — it's just that he finds in *Stay Hungry* a more obvious outlet for his admiration of the latter. The difference between the two films, finally, is not one of intention, but merely of opportunity.

Home on the raunch

Country Porn blends sex and satire

You've probably got the wrong idea about Country Porn. If you haven't seen them in person, you probably think they're disgusting, crude, sophomoric, sexist... whatever your favorite pejorative is. And it didn't help any when the band recently received a, you should pardon the expression, spread in *Hustler*, which is to men's magazines what leprosy is to skin disorders.

But they're not like that, folks. They're really not. At a time when our national sense of humor has gone so limp that Ronald Reagan is taken seriously, Country Porn is funny. Even hilarious at times. And they're solid musicians, too, much closer to Commander Cody and the Tubes than to Doug Clark and His Hot Nuts.

True, they sing dirty songs. No way around that. They do tunes like "Asshole from El Paso" (to the tune of "Okie from Muskogee," of course) and they sing choruses like, "There's cum stains on the pillow where your sweet head used to be, the sad remains of making love to faded memories." And, yes, lead singer Chinga "Prig" Chavin does come on stage wearing an official flasher-model raincoat. But he's got clothes on underneath. And, similarly, Country Porn has a keen satiric sense beneath the surface raunch.

Chavin, a veteran San Francisco character who's only lately found his true calling, parodies country music from a sexual point of view as deftly as Kinky Friedman does it from a Jewish point of view. Like Friedman, Chavin keeps theatrics to a minimum. He does a lot of posing and dressing up, and, in clubs where owners aren't too concerned about their liquor license, there's an occasional bit of redeeming social value with porn starlet Gina Forpelli. But, for the most part, Country Porn is not a theatrical band the way the Tubes are. They're a classic bar band, playing very tight, manure-disturbing country & western music that just happens to have pornographic lyrics sung to it.

Country Porn is not the kind of band you'd expect to succeed in the Bay Area, where people worry more about sex than they do about earthquakes. But they've attracted a considerable local following, particularly in the East Bay and Marin. At SF's Old Waldorf, where I saw them, the crowd was a bit skeptical at first, but had come completely around by the end of the band's opening theme song ("They call it that good old country porn, it's mainly the reason you were born."). If you haven't experienced Country Porn yet you'll have to hold on for awhile; just after their engagement at the Old Waldorf they headed for Nashville to cut their first album.

NILS LOFGREN: Cry Tough (A&M)

Fame is hard to figure. I recall a night in Philadelphia, almost a decade ago, when a skinny, punkish-looking little kid asked me for a ride back to Washington, DC. I turned him down; told him there wasn't room. Little did I suspect that I had banished from my car someone who would soon be right up there with Goldie Hawn and Harold Solomon as Silver Spring, Maryland's most famous products. But it was probably just as well; if I hadn't said no, Goldie and Hall might still be alone, considering the chemicals going around the car that night.

Even then, Nils Lofgren was only the second-best guitarist in the Greater Washington area, since Roy Buchanan lived nearby. He played lead guitar for two of the best bands in the area, and he could kill you with his rendition of Jimi Hendrix's "Red House," but a rock 'n' roll star he wasn't. So imagine our surprise when the skinny kid turned up playing a major role on Neil Young's classic *After the Gold Rush* album. And when, instead of becoming an anonymous guitarist in someone else's band, Lofgren launched a critically acclaimed solo career. We never thought Nils had it in him, talented as he was, but damned if he didn't prove us wrong.

Lofgren has never really fulfilled his potential, though. He's an imaginative and proficient guitarist, but he's not a great songwriter, and his compositions tend to limit his performances. His music tries to integrate his country blues guitar style and his punk rock vocal style, and the fusion is not always seamless. He just can't



Nils Lofgren: country blues and punk rock

If Nils Lofgren wants to be a pop star he's going to have to play by pop star rules.

consistently come up with the hooks that his pop-oriented material requires. If he became a more serious guitarist he could forget about hooks, but if he wants to be a pop star he's got to play by pop star rules.

Cry Tough is an impeccably competent album. There's nothing wrong with it. But, except for Lofgren's guitar work, there's nothing outstanding about it either. It's a nice piece of work by almost any standard, but those who know Nils know he's capable of much better.

GREEZY WHEELS: Radio Radials (London)

Good news for all you Dan Hicks and His Hot Licks addicts who haven't had a Hicks fix since the Licks nixed Hicks and split: an acceptable substitute has been found in the persons of Austin's Greezy Wheels. The Wheels use the same combination of western swing, big band swing, bluegrass and pop, with a little gospel and rock thrown in, and the end result is nothing but fun. *Radio Radials*, the band's second album, is just brimming over with good material. Highlights include two great swing numbers, "Dirty Old Man" and "Feel Like a Devil," and a stoned gospel rendition of the standard "Ninety-Nine and One-Half." If you liked the Licks, you'll love the Wheels, and if you don't, there's no hope for you.

And now the news...

After a long absence, the Bay Area is about to get back on the soul-R&B map with the re-appearance of Loadstone Records and its companion label, Open Records. Single releases are already out, and albums are forthcoming from a whole stable of talent, including Celest Hardie, the California Playboys, Chapter II, Herman Harper and others... One of the Sixties great trivial mysteries may finally be solved — or it may not be — when Warner Brothers' film version of "Ode to Billy Joe" premieres next month. Bobbie Gentry, who had all of America wondering just what it was Billy Joe threw off the Tallahatchee Bridge, rerecorded her hit song for the soundtrack, and Michel Legrand supplied the rest of the score... *Guitar Player* magazine is sponsoring a series of "GuitarTours," featuring seminars, workshops, studio visits, concerts and meetings with the stars in such guitar-happy locales as Nashville, LA and Hawaii. For more information, write to Guitar Player, Box 1200, Saratoga, CA 95070... Best bets for the coming week: The Great American Music Hall presents Bonnie Raitt and legendary bluesmen Sippie Wallace and Roosevelt Sykes on May 25 and 26, and B. B. King May 27-30; Taj Mahal is at the Boarding House May 25-27; and Ayers Rock, a very impressive new jazz-rock band, opens for Earthquake at the Keystone Berkeley May 21 and 22.

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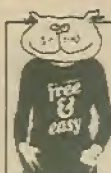


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Ham on the hoof

Behind the scenes at a Broadway audition with "A Chorus Line"

A Chorus Line, conceived, directed and choreographed by Michael Bennett, at the Curran Theatre, through June 26.

In format A Chorus Line resembles the You Are There series that graced the TV sets of my childhood. But progress has its strange ways, and instead of a peep at Socrates supping on hemlock (one of my favorite You Are There segments) Michael Bennett's musical A Chorus Line gives us an affection-sogged, slice-of-life glimpse of a Broadway audition in which 17 hopeful hoofers try out for eight precious jobs.

As we watch the nervous prospects, they alternately supply us with spiffy dance routines and offer up bits of their life stories egged on by Zack, the psychiatristlike director of this unnamed show. Straight-man style, Zack plies his aspirants with questions of the "Why don't you tell me about yourself," and "When did you first start feeling this way?" variety. The 17 dutifully spill out the hopes, dreams, trials and traumas of their not overly fascinating young lives.

A Chorus Line self-consciously tries to be an "adult" musical — none of that "Oh What a Beautiful Morning" naivete here. The sincerely offered (and everyone on stage is really sincere) recitatives of our chorus line, sprinkled with naughty language, include descriptions of the traumas of unloving parents, hiding hard-ons from the teacher, a funny bit about drama classes in New York's High School of Performing Arts, the triumphant acquisition of silicone "tits and ass" and the tearful confessions of a teenage drag queen.

Between revelations, the cast supplies what the program lists as "Musical Numbers." Since Marvin Hamlisch's score never reaches any stunning melodic heights, these numbers depend on dance to bounce them along. A Chorus Line is definitely a dancer's show. Bennett's facile choreography, made up of ballet-embroidered basic jazz routines, is interpreted with a mighty amount of skill and spunk. It's a demanding, energetic and well-crafted production. Technically, Tharon Musser's complex lighting sets the pace and mood of the performance, while Robin Wagner's set of revolving mirrors, which alternately reflects the audience or dancers, is starkly effective.

In theory this should all add up to a fine evening's entertainment, but for me A Chorus Line never works its touted, heart-twanging magic.

The show leans heavily on the winsome, manipulative appeal of its characters. You have to care for them, care about them, succumb to their cute or sweetly jaded charms. If that doesn't happen you're left coolly contemplating the show's dramatically simple-minded book (by James Kirkwood and Nicholas Dante) in which these characters emerge as types rather than individuals. There's the extrovert, the introvert, the ingenue, the has-been who's trying to make a comeback and the tough wisecrack champ who's all soft insecurity underneath.

These portraits, and the stories they tell, are "real," in that they're made up of transcribed tapes collected from genuine New York chorus line specimens. Nevertheless, the resulting pas-

tiches lives don't have enough sturdy development, insights or depth. Everything that's said may indeed be accurately observed and "true," but literal truth-telling is not a major component of creative art. Art can manufacture its own truths and realities, insisting through a use of distortion, allegory, philosophy and imagination that there are new ways to see ourselves and our world.

All this may seem like a heavy burden to lay on poor Chorus Line. However, a musical that has won every conceivable award, including the Pulitzer Prize, and that has been lavishly praised, cited for its "brilliant innovations" and "brutal honesty" by critics from coast to coast, deserves exceptional treatment.

Whether the success of A Chorus Line will have any lasting effects on America's musical theater remains to be seen. In its simplicity (it's performed in rehearsal clothes, without stars, scenery or props), A Chorus Line does distinguish itself from other superior efforts such as Candide, West Side Story and A Little Night Music. But it seems unlikely that A Chorus Line will usher in a new era of uncluttered musicals. Like Hair, which has already become a period piece, A Chorus Line may prove to be an isolated phenomenon that cannot be duplicated. Certainly theater can't very often turn on itself for subject matter — an immolative device that would soon wear very thin. Still, what with Broadway, national and international companies, A Chorus Line could soon be the world's biggest single employer of dancers. Can't knock that.

The Civic Light Opera's run of A Chorus Line is completely sold out, but the show will return this winter for an extended run. In the meantime, I'd recommend calling your local theater or dance studio and asking if you might watch one of their rehearsals or auditions. The experience, even more true to life than A Chorus Line, is not only cheap and fun but can be dangerous: a few doses of behind-the-scenes can make one stagestruck for life.

Liltheater: A Women's Collective, Bethany Church, 1268 Sanchez Street, SF, Fri. & Sat. 8:15 pm through May 29. Adm. \$2.50. For info. on childcare call 548-3351.

Two segments in the current Liltheater effort Good Food indicate that this Berkeley-based five-woman company might be capable of producing some very powerful theater.

The first of the two successful fragments deals with the frustrations of a woman trying to communicate with her insensitive husband; the second powerfully evokes an attempted rape. Unfortunately these deeply felt autobiographical bits are the only compelling moments in an evening of painfully forced kitsch.

The play, a collection of superficial character sketches, concerns the troubled lives of five waitresses who work in a cafe with four tables and no customers. It's an existential situation that's never properly exploited. Instead the five stumble along, for the most part at the untheatrical level of TV sit-com spiced with an amateurish smattering of hip pedantics. We need women's theater, and these five actresses are obviously quite talented. I hope Good Food is only a step along their way to worthier projects.



Seventeen hopeful chorus line specimens try out for eight jobs.

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DAY AND NIGHT

WEEKEND EVENTS

Friday, 21st

A Remedial Reading by Rebis Press authors Betsy Davids and Johanna Drucker, plus slide narratives by Jim Petrillo. Tonight at 8 pm at First Unitarian Church, Franklin/Geary, SF; Sun/23 at 8 pm at Live Oak Theater, 1301 Shattuck, Berk. Both \$2.50, which includes a copy of *Three Hatted Ladies*.

Terry Garthwaite Band, tonight and tomorrow night. At the Old Waldorf, California/Divisadero, SF, 921-3050. **Red Dust** plays their peculiar blend of Irish-American and country music. Tonight and tomorrow night, from 9:30 pm, Mooney's Irish Pub, 1525 Grant, SF, 982-4330, \$1 cover.

Jerry Garcia Band featuring Keith and Donna Godchaux, John Kahn and Ron Tutt. At 8:30 pm, Orpheum Theatre, 1192 Market/8th St., SF, TELETIX, \$6.50-\$4.50.

"Exterminating Angel," Luis Bunuel's Mexican film about an interminable dinner party. Thru Sat/22, Roxie Cinema, 16th St./Valencia, SF, 863-1087, \$1.50/\$1 before 6 pm on Sat.

French Wine and Cheese tasting, today, 2-5 pm. At the Cheese Coffee Center, 2110 Center/Shattuck, Berk., 848-7115, free.

"Swing High, Swing Low," Paramount's 1937 box office hit set in Panama revives for the first time. With Carole Lombard and Fred MacMurray. Plus *It's Love Again*, featuring Jesse Matthews, Ginger Rogers's British counterpart. Today only, Cento Cedar, 38 Cedar/Larkin, SF, 776-8300, \$3/\$2 srs., children.

The Rowan Brothers make music for a benefit for NORML, the marijuana deregulation lobby. From 8:30 pm-midnight, at the law offices of Michael Stepanian and Terence Hallinan, 819 Eddy, SF, \$10-\$5 at the door.

Saturday, 22nd

Neo-Bop and jazz group, Hot House, performs today at noon, 2 and 4 pm. Cannery Courtyard, Beach/Hyde, SF, free.

Reggae dance with Obeah, 9:30 pm thru 2 am. Veterans' Memorial Bldg., 200 Grand Ave./Harrison, Oakl., 642-3125, \$5 donation.

The Rosenbergs' trial transcripts and letters from prison are the cornerstone of *The Story of Ethel and Julius Rosenberg*, a 30-minute drama by Judith Binder, Paul Richards and Nina Serrano. Performed today by a local cast, plus a talk by Robert Meeropol (youngest son of the Rosenbergs) with question and answer period. At noon, 2000 Life Sciences Bldg., UC Berk., free.

Play Hard, Play Fair at the Fourth New Games Tournament, featuring boffing, Earthball, Dho-Dho-Dho and such good time standards as pie-throwing and board games. Noon-6 pm, at Fort Barry, on the Marin Headlands in Golden Gate National Recreation Area, just over the Golden Gate Bridge. Wear comfortable old clothes and leave the dogs at home. 397-1278, free.

Two Films by Women: Ann Hershey's *Never Give Up: A Portrait of Imogen Cunningham* and Donna Deitch's *Woman to Woman*. At 8 pm, Unitarian Fellowship, 1187 Franklin, SF, \$2. Refreshments and free childcare.

Recycling today and every second and fourth Saturdays, 9 am-2 pm. Bring tin cans, aluminum, glass and bundled newspapers to the George Washington High School stadium parking lot, 30th Ave. near Geary, SF.

Sunday, 23rd

Isadora Duncan's 98th birthday celebration by the SF Duncan Dancers with Mignon Gerland. At 2:30 pm, open air at the Rodin Court of the

Legion of Honor, Lincoln Park, Clement/34th Ave., SF, 863-7365, free. **SF Childcare Workers' Union** benefit with music by Flor del Pueblo, Sining Bayan, Los Viejeros, the Frente Singers, plus Make a Circus, food and more. 3-8 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, \$1/50¢ children over 5.

California Wind Ensemble, with guest conductor and composer Roger Nixon, presents a concert of music by California composers. Including Nixon's *Prelude and Fugue*, Earl Zindara's *Transposed Light* and works by Henry Cowell and Darius Milhaud. At 4:30 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2 at the door; doors open at 4 pm. **Celebration '76**, song and dance on Mt. Tamalpais, featuring the Rec Russell Jazz Dance Company, the Mercury Moving Group, and dance bands. From 2 pm, in the Mt. Tam amphitheatre, Mill Valley. Free.

Friday, 28th

B. B. King and his guitar, Lucille. Thru Sun/30, 8:30 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$7-\$6. (Also, Thur/27).

Holly Near and Wallflower Order Dance Collective (from Eugene, Oregon) perform a concert for a Free Chile. At 8 pm, Oakland Aud., 10th/Fallon, Oakl., 849-2568, \$3.50/\$3 advance.

Berkeley Jazz Fest, tonight thru Sun/30. Tonight, Charles Mingus Quintet with Nat Adderly, Rahsaan Roland Kirk and the Vibration Society and George Benson. Tomorrow night, Weather Report, Hubert Laws with Patrice Rushen, Harvey Mason and Lee Ritenour and Lonnie Liston Smith and the Cosmic Echoes. Sun/30, McCoy Tyner, Ramsey Lewis and Ronnie Laws and Pressure. 7 pm each night, in the Greek Theatre, UC Berk., 642-3125, TELETIX, Macy's and other agencies, \$6.50.

Saturday, 29th

Bob Marley and the Wailers bring reggae music and Rastafarian concepts to the Paramount Theatre. Tonight, 8 and 11:30 pm, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$5.50.

Roy Buchanan, rock guitarist extraordinaire, tonight at 8 pm, Berkeley Community Theater, Allston/Grove, Berk., \$6.50-\$4.50. And tomorrow night, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, \$6.50-\$5.50. TELETIX.

"The Crazies," a new thriller brought to you by the same folks who made *Night of the Living Dead*. At the Sunset, 2411 Telegraph, Berk., 848-2060, \$2.50/\$2 members.

Sunday, 30th

Hayes Street Fair, all day today, with food, games, street theater and more merriment. Plus free music by the Palace Monkey's Poets Band, Betty Kaplowitz and Girlzenberry Jam and others in the auditorium of the John Adams Community College Center, from 3-9 pm. On Hayes St., between Clayton and Cole, SF.

Cycle a Century today (in other words, 100 miles) in the San Leandro area. If you're not in shape for 100 miles, take optional 25- or 50-mile tours prepared by the Cherry City Cyclists. Registration and check-in 5:30-7:30 am (25-mile riders until 10 am) at John Muir High School, 1444 Williams St., San Leandro: \$4 preregistration/\$5 after Sun/23. For more info write Becky Cook, 1350 Randy St., San Leandro 94579.

Master Mariners Regatta, 50 old style (mostly wooden) boats sail from St. Francis Yacht Harbor in the SF Marina, along the shore to South SF, back to the Marina and finally to Angel Island. Staggered starting times between noon and 3 pm. □

By
Nancy Dunn

DIRECTORY

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Jodie Foster faces death at an early age in *Echoes of a Summer*.

MOVIES

Openings

Stay Hungry

Bob Rafelson has offset overdeveloped bodies with underdeveloped themes, and the result is a rather uneasy piece. In it Jeff Bridges plays a rich Southerner whose wealth is a pressing weight and who tries to get a lift out of life by muscling in on the bizarre cult of pumping iron. High man in the pectoral order is Joe Santo (intelligently played by Arnold Schwarzenegger, the real Mr. World), but Rafelson and scriptwriter Charles Gaines (whose body of knowledge is definitive) have given the meat of the plot to Bridges's search for himself through the jungle of the gym and left the Titans only a small scene or two to traffic for themselves. —Z.J.

Mini-Reviews

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Hyatt II, Burlingame) —L.P.

All Screwed Up

Made between *Love and Anarchy* and *Swept Away*, Lina Wertmüller's *All Screwed Up* is a speedy little soap opera about a group of young people who come to Milan from the Italian countryside and find the big city not entirely to their liking. One of them becomes a hooker, one a thief, one a fascist thug and so forth. Wertmüller is an immensely gifted filmmaker, and much of *All Screwed Up* is dazzlingly well made; it's just that she isn't the philosopher-queen her admirers fancy her to be. (Lumiere, SF; ACT II, Berk.) —L.P.

All the President's Men

Even if you loathe the politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Their efforts add up to two hours and ten minutes of total enrapturement — not bad, considering you already know how it all comes out. (North Point, SF; Showcase Oakland; Cinema I, Corte Madera; Redwood, Redwood City) —Z.J.

The Bad News Bears

The bad news is only in the title — the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. You'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; Parkway II, Oakl.; Northgate, SF) —Z.J.

End of the Game

This so-called thriller has such a monopoly on tedium that Parker Brothers will want to send it directly to jail. Set in Switzerland, the plot is as full of holes as that country's cheeses, and under the more Germanic than germane direction of Maximilian Schell the dialog is dismal, the acting automatic and the suspense suspended. (Stage Door, SF) —Z.J.

Face to Face

Death, like taxes, is the certainty that has tormented Ingmar Bergman. Here he expresses his fear through his protagonist, a woman psychiatrist. Unable to bear what is not happening to her, she attempts suicide. Bergman communicates his fear — and also his confusion, for the film is full of paths that lead nowhere, but the one sure and certain thing is Liv Ullmann's brilliantly cathartic performance as the physician who cannot heal herself. (Surf, SF) —Z.J.

Family Plot

Alfred Hitchcock's latest movie starts out funny peculiar and ends up funny ha-ha. Sort of. The two separate but interwoven plots are devious without being exciting, and the film's only suspenseful moment comes in a careening, downhill, brakeless car ride that sweeps you round every cliff-hanging curve. (Coliseum, SF; California, Berk.; Serra, Colma; Sequoia, Mill Valley) —Z.J.

Hard Times

A good example of a film genre we just don't see enough of — the boxing film, though this time more in the tradition of Stanley Kubrick's early *Fear and Desire*. Charles Bronson, the world's greatest box office attraction everywhere but in America, fights his way through the Depression with heavy, Sirother Martin, at his side. (Castro, SF; Mission Drive-In, SF; Showcase I, Alameda; Burlingame Drive-In) —M.S.

The Man Who Skied Down Everest This stunning tone poem whose narrative is etched on the mind in Oriental calligraphy is the

story of 37-year-old Japanese skier/scholar Yui-chira Muira's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (Metro I, SF; Elmwood, EB) —Z.J.

Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. With Lenny Baker as the son and Shelley Winters as the mother. (Larkin, SF) —L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louis Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. (Empire, SF; Geneva Drive-In, SF; Regency I, SF; Oaks, Berk.; Hyatt, Burlingame; Montecito, SR; Redwood Drive-In, Redwood City; Serramonte, Daly City; Tanforan, San Bruno; Alameda II, Alameda) —L.P.

The River Niger

Watts in a name might make for a Southerner understanding of this black-on-black theme whose roots are in darkest Africa, because the River Niger is a poem begun by a middle-aged American Negro during his struggle to find his identity and completed only when he acknowledges his Black African heritage and its proud admonition, "Let my people grow." WAR, who wrote the Afro-American score, really drums it into you, and the excellent cast headed by Cicely Tyson and James Earl Jones skillfully dots the i's and crosses the t's in stating that black is beautiful. (UA I, Berk.) —Z.J.

Robin and Marian

The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied — where, then, did it all go wrong? Hepburn and Connery struggle valiantly with the lines



Muralist Judy Baca, from Donna Deitch's new film *Woman to Woman*, shown Fri/21 in Berk. and Sat/22 in SF.

given them in James (*The Lion in Winter*) Goldman's script, but Goldman no more understands them than director Richard Lester understands Goldman. (Coronet, SF; Piedmont, Oakl.; Tanforan, SB) —Z.J.

Scent of a Woman

Although this is not a porno film, it has the feel of one — the same locker-room macho-fantasy attitude toward women. But if one can get past the sexual politics, it's a complicated and perplexing character study. Vittorio Gassman gives a big performance as the blind hero. (Music Hall, SF) —L.P.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmüller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. Wertmüller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

Taxi Driver

Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending — so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Cinema 21, SF; Albany, Albany) —Z.J.

Movie reviews by Zena Jones, Larry Peitzman and Merrill Shindler.

First Runs

SAN FRANCISCO

Alexandria: *The Duchess and the Dirtwater Fox* and *McCabe and Mrs. Miller* thru Tues/25; *Mother Jugs and Speed* from Wed/26; Geary/18th Ave., 752-5100.

Alhambra: *Blazing Saddles* thru Tues/25. II; call for info; Polk/Green, 775-5656.

Bridge: *Flesh Gordon* and *The Groove Tube* thru Fri/21; Geary nr. Masonic, 751-3212.

Cannery: *Tommy* and *The Fortune* thru Tues/25; Leavenworth/Beach, 441-6800.

Castro: *The Stranger and the Gunfighter* and *Hard Times* thru Tues/25; Castro/Market, 621-6120.

Cinema 21: *Taxi Driver* and *Scarecrow*; Chestnut/Steiner, 921-1234.

Coliseum: *Family Plot* thru Tues/25; Clement/9th Ave., 221-8181.

Coronet: *Robin and Marian* thru Tues/25; *Bluebird* from Wed/26; Geary/Arguello, 752-4400.

Empire: I: *Missouri Breaks*. II: *One Flew Over the Cuckoo's Nest*. III: *The Stranger and the Gunfighter* thru Tues/25; 85 West Portal, 661-5110.

Geneva Drive-In: I: *Missouri Breaks* and *The Silent Stranger* thru Tues/25. II: *One Flew Over the Cuckoo's Nest* and *Rancho DeLuxe*; next to the Cow Palace, 587-2884.

Ghirardelli: *Crime and Passion*; Beach/Polk, 441-7088.

Granada: *The Hindenburg* and *Sideways* Recers thru Tues/25; 4631 Mission, 584-6850.

Grand: *Karate One by One*, *Super Dragon* and *The Brothers Kung Fu* thru Tues/25; Mission/22nd St., 648-2676.

Larkin: *Next Stop, Greenwich Village* and *Harry and Tonto* thru Tues/25; Larkin/O'Farrell, 441-3742.

Metro I: *The Man Who Skied Down Everest*; Union/Webster, 221-8181.

Metro II: *Swept Away* . . . ; Union/Fillmore, 931-7666.

Mission Drive-In: *The Stranger and the Gunfighter* and *Hard Times* thru Tues/25; 5500 Mission/Guttenberg, 585-1234.

Music Hall: *Scent of a Woman*; Larkin/Geary, 441-4776.

North Point: *All the President's Men*; Powell/Bay, 989-6060.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, 673-7141.

Regency II: *The Bad News Bears* thru Tues/25; Sutter/Van Ness, 776-5505.

Royal: *Missouri Breaks*; Polk/California, 474-2131.

St. Francis: I: *Sparkle* thru Tues/25. II: *Blazing Saddles* thru Tues/25; 965 Market, 362-4622.

Stage Door: *The End of the Game*; Mason/Geary, 986-4767.

FREEBIES

"I. F. Stone's Weekly," a documentary look at the crusading journalist, Mon/24, noon, Lurie Room, Main Library, Civic Center, SF.

Sing Along at the Family Light School of Music, Fri/21, 8 pm, 303 Harbor Dr., Sausalito, 332-6051.

Dulcimer Delight: Sandy Wills traces the history of the dulcimer and plays examples of styles from traditional Appalachian tunes to ballads a la Joni Mitchell. Fri/28, 3-4 pm, Arts Bldg., room A133, City College, Ocean/Phelan, SF.

Asian American Writers Workshop poetry reading plus music and a one-act play. Readers include Al Robles, Ginty Lim, Jocelyn Ignacio and Cher Min. Fri/21, 7:30 pm, Jackson Street Gallery, 565 Jackson St., SF, 982-7425.

Dance classes, every Tues.-Thur., 5-6 pm, At Neighborhood Arts Theatre, 220 Buchanan, SF, 558-2335.

Logo Loco? See the SF Graphics Guild exhibit of 100 Naked Logos, exposed to the public eye for the first time, Mon/24-Fri/29, 11 am-6 pm, Two Embarcadero Center, SF.

Women Against Rape: SFWAR refute myths about rape, talk with two women who have been raped and offer rape prevention advice. Fri/28, 6:30 pm, KOED Open Studio, 864-2000.

Constructions and collages by Joseph Cornell, thru June 12, Mon.-Fri., 9:30 am-5:15 pm and Sat., 10:30 am-5 pm, 228 Grant, SF, 781-4629.

Nature walk in Tilden Park to view the habits of birds of the California oak woodlands. Sat/22, 10 am-noon, from the Environmental Education Center in the park in Berk. Call 471-4967 for more info. □

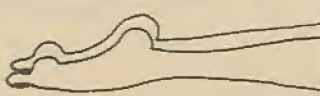
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Stonestown Twin: I: *Echoes of a Summer* thru Tues/25. II: *Lies My Father Told Me* and *Bang the Drum Slowly* thru Tues/26. *Drive-In and Aloha Bobby and Rose* from Wed/26; behind the Emporium, Stonestown Mall, 221-8181.

Vogue: *Scenes from a Marriage* thru Tues/25; *Performance, Walkabout and Don't Look Now* from Wed/26; Sacramento/Presidio, 221-8181.

EAST BAY

Act I and II: I: *Seven Beauties* and *Lacombe, Lucien* thru Tues/25. II: *All Screwed Up* and *The Seduction of Mimi* thru Tues/25; 2128 Central, Berk., 848-7200.

Alameda: I: *Blazing Saddles* thru Tues/25. II: *One Flew Over the Cuckoo's Nest*. III: *Grizzly* thru Tues/25; 2317 Central, Alameda, 522-4433.

Albany: *Taxi Driver* and *Jeremiah Johnson* thru Tues/25; 1115 Solano, Albany, 524-5658.

Berkeley: *Missouri Breaks*; Shattuck/Haste, Berk., 848-4300.

California: A: *Family Plot* and *Frenzy* thru Tues/25. B: call for info. C: *Echoes of a Summer* thru Tues/25; Kittredge/Shattuck, Berk., 848-0620.

Century 21: *Missouri Breaks* thru Tues/25; 22: *Family Plot* thru Tues/25; 8201 Oakport Road, Oakl., 562-9596.

Cinema One: *Crime and Passion* and *The Wilby Conspiracy* thru Tues/25; 255 West MacArthur Blvd., Oakl., 653-0777.

Elmwood: *The Man Who Skied Down Everest* thru Tues/25; College/Ashby, Berk., 848-0931.

Oaks: I: *Blazing Saddles* thru Tues/25. II: *One Flew Over the Cuckoo's Nest*; 1875 Solano, Berk., 526-1836.

Parkway: I: *Blazing Saddles* thru Tues/25. II: *The Bad News Bears* thru Tues/25; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *Robin and Marian* thru Tues/25; 4186 Piedmont, Oakl., 654-2727.

Showcase Alameda: I: *The Stranger and the Gunfighter* and *Hard Times* thru Tues/25. II: *Crime and Passion* and *The Destructors* thru Tues/25; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: *All the President's Men*; Broadway/51st, Oakl., 654-5505.

UA Four: I: *The River Niger* thru Tues/25. II: *I Will, I Will . . . for Now* thru Tues/25. III: *Barry Lyndon* and *Conduct Unbecoming* thru Tues/25. IV: *Sparkle and Fists of Fury* thru Tues/25; *The Last Hard Man* from Wed/26; 2274 Shattuck, Berk., 843-1487.

NORTH-SOUTH

Cinema I: *All the President's Men*; 4 Tamal Vista, Corte Madera, 924-6505.

Fairfax: *The Story of O and Friends and Lovers* thru Tues/25; Broadway, Fairfax, 453-5444.

Burlingame Drive-In: I: *Lipstick and Once Is Not Enough* thru Tues/25. II: *I Will, I Will . . . for Now* thru Tues/25. III: *The Stranger and the Gunfighter* and *Hard Times* thru Tues/25. IV: *Blazing Saddles* and *Inside Out* thru Tues/25; 950 Beach, Burlingame, 343-2213.

Hyatt: I: *One Flew Over the Cuckoo's Nest*. II: *The Adventure of Sherlock Holmes' Smarter Brother* thru Tues/25; 1302 Bayshore, Burlingame, 347-0766.

Lark: *The Story of Adele H. and Amarcord* thru Tues/25; 533 Magnolia, Larkspur, 924-3311.

Marin: *Mean Streets* and *The Emigrants* thru Tues/25; 101 Caledonia, Sausalito, 332-0654.

Marin Motor Movies: *Sparkle and Let the Good Times Roll* thru Tues/25; 25 Bellum Dr., San Rafael, 453-5443.

Millbrae: *Blazing Saddles* thru Thurs/27; *Embryo* from Fri/28; 49 El Camino, Millbrae, 697-4444.

Montecito: *One Flew Over the Cuckoo's Nest*; Montecito Shopping Center, 323 3rd St., San Rafael, 457-3883.

Northgate: *The Bad News Bears* thru Tues/25; Northgate Mall, San Rafael, 472-1242.

Plaza: I: *The Bad News Bears* thru Tues/25. II: *Grizzly* thru Tues/25; Serramonte Plaza, Daly City, 756-3240.

Rafael: *Missouri Breaks*; 1118 4th St., San Rafael, 453-5441.

Redwood Drive-In: I: *All the President's Men* and *Freebie and the Bean*. II: *Missouri Breaks* and *The Silent Stranger*. III: *One Flew Over the Cuckoo's Nest* and *Rancho DeLuxe*. IV: *Blazing Saddles* and *Inside Out* thru Tues/25; Bayshore Hwy./Whipple, Redwood City, 369-8511.

Serra: *Family Plot*; 2710 Junipero Serra Blvd., Colma, 755-1455.

Serramonte: III: *Missouri Breaks*. III-IV: *Blazing Saddles* thru Tues/25. V: *One Flew Over the Cuckoo's Nest*. VI: call for info; 4915 Junipero Serra, Daly City, 756-6500.

Sequoia: I: *Family Plot* thru Thurs/20; *Shampoo* and *Tommy* from Fri/21. II: *Blazing Saddles* thru Tues/25; 25 Throckmorton, Mill Valley, 388-4862.

Spruce Drive-In: I: *Crime and Passion* and *Muriel the Surfer* thru Tues/25. II: call for more info; 55 S. Spruce Dr., SSF, 589-7965.

Tanforan: I: *One Flew Over the Cuckoo's Nest* thru Tues/25; *Aloha Bobby and Rose* and *Drive-In* from Wed/26. II: *Robin and Marian* and *Harold and Maude* thru Thurs/27; *Follow Me Boys* and *Ben and me* from Fri/28. III: *Missouri Breaks*. IV: *Echoes of a Summer* thru Tues/25; *Eat My Dust and Fury* Tamalpais: *Crime and Passion* and *Peter Proud* thru Tues/25; Sir Francis Drake Blvd., San Anselmo, 453-5442.

Foreign Films and Revivals

SAN FRANCISCO

Booce Cinema: Divine in *Female Trouble* Mon/24, 8 and 10 pm; Marcel Carne's *Les Enfants du Paradis* (Children of Paradise) Tues/25, 8 pm; Hiroshi Teshigahara's *Women in the Dunes* Wed/26, 8 and 10:30 pm; 1434 Grant, 362-9145, \$1 to join for four programs plus \$1 per program.

California Club: *The Age of the Medici*: Leon Battista Alberti (Part 3) Tues/25, 8 pm, 1750 Clay/Van Ness, \$1.50/\$1 students.

Canyon Cinematheque: recent Bay Area films, Thurs/20, including Don Lloyd's *Lighthouse* and Virginia Giritlian's *New York-Miami Beach*; Doug Wendt presents his films, Thurs/27, including *Metal Odeon Trailer* and *Up and Atom*; both 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.75.



Filmmakers Emile de Antonio, Haskell Wexler and Mary Lampson in a clandestine interview with members of the Weather Underground for the documentary *Underground*. The film opens Wed/26 at the Lumiere, SF with benefit premieres Tues/25, for the Oglala Sioux and the National Lawyers Guild at the Lumiere, champagne reception at 7 pm, movie at 8 pm, 285-5067, \$10; for KPFA radio, at UC Theatre, University/Shattuck, Berk., at 7 and 9:30 pm, \$3.50, TELETIX.

Cento Cedar: Frank Borzage's *History Is Made at Night* and Irene Dunne and Cary Grant in *Penny Serenade* Thurs/20; Dorothy Lamour and Carole Lombard in *Swing High, Swing Low* and Jesse Matthews and Robert Young in *It's Love Again* Fri/21; Hitchcock's *The Secret Agent* and Rene Clair's *And Then There Were None* Sat/22; Janet Gaynor and Frederic March in *A Star Is Born* and Veronica Lake in Rene Clair's *I Married a Witch* Sun/23; King Vidor's *Street Scene* and Lewis Milestone's *The Front Page* (1931) Mon/24; Frank Capra's *Meet John Doe* and Jean Arthur and Charles Coburn in *The Devil and Miss Jones* Tues/25; Carole Lombard and Jack Benny in *To Be or Not to Be* and Humphrey Bogart in *Stand in Wed/26*; *The Lost Honor of Katharine Blum* from Thurs/27; 38 Cedar/Larkin, 776-8300, \$3/\$2 srs., children.

City College: *Slaughterhouse Five* Wed/26, 7 pm, room 115 of the Visual Arts Bldg., on the campus, Ocean/Phelan, 587-7272 ext. 308, free.

Clay: Wertmuller's *Seven Beauties* thru Tues/25; Arthur Rubinstein *Love of Life* Wed/26-Tues/1; 2661 Fillmore/Clay, 346-1123, \$3/\$3.50 Fri-Sat, eves.

Film Fair: Deanna Durbin in *Something in the Wind* and Ginger Rogers in *Sitting Pretty* Fri/28, 7:30 pm, 732 Chenery, 586-7748, \$3.50.

Gateway: *Lawrence of Arabia* and *A Man for All Seasons* thru Tues/25; *Chandu the Magician* and *Dante's Inferno* Wed/26-Tues/29; *With a Song in My Heart* and *Niagara* Sun/30-Tues/1; 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card.

Intersection: W. C. Fields in *The Bank Dick*, *It's a Gift* and several shorts, Sun/23, 7 pm, \$1; 15 cartoons, Sun/30 at 7 and 9:25 pm plus live magic show by Matt Corlin at 9 pm, \$1.25; 756 Union, 397-6061.

Kokusai: *To Love and Yellow Crow* thru Tues/25; *Otomi and Yosaburo* and *The Three Wives* Wed/26-Tues/1; 1700 Post, 563-1400, \$3.

Laughing Man Institute: 67,000 *Dreams* (on Carl Jung) and Suli Sam Lewis in *Dance to Glory* Fri/21-Mon/24, 7 and 9:30 pm; *The Mystery that Heals* (on Carl Jung) and Alan Watts in *Buddhism, Man and Nature* Fri/28-Mon/31, 7 and 9:30 pm; Bubba Free John in *Laughter* Fri-Mon, at 8:30 pm and Tues-Thurs, at 8 pm; *The Sorcerer's Apprentice* Tues-Thurs, 7 pm; *Heart of India — Mind of Tibet* Tues-Thurs, 9 pm; 1443 Polk, 673-7084, \$2 each evening's program.

Lumiere: Wertmuller's *All Screwed Up* and *The Seduction of Mimi* thru Mon/24; benefit premiere of *Underground* Tues/25; *Underground* regular run, from Wed/26; California/Polk, 885-3200, \$3.

Midnight Movies: eight comedies, Sat/22, including the Marx Brothers in *Pigs in Pinders* and Robert Nelson's *O Dam Watermelons*; *Dr. Strangelove* or *How to Stop Worrying and Love the Bomb* and *Lovejoy's Nuclear War* Sat/29; midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

People Change the World, films and discussion on popular movements of the 20th century: on Black Power, Wed/26, 3, 7, 8:30 and 10 pm, *Malcolm X*, with speaker Oba Simba Tshaka; Roxie Cinema, 16th St./Valencia, 863-1087, \$2/\$1.50 matinees.

Paulist Center: *The Great Thaw* from Kenneth Clark's *Civilization* series, Thurs/20, 12:10 pm, 614 Grant, \$1 donation, bring your lunch.

Richelieu: Laurence Olivier's *Hamlet* and *The Red Balloon* thru Sat/22; *The Lady Killers* and *The Lavender Hill Mob* Sun/23-Tues/25; *The Red Shoes* and *Pygmalion* Wed/26-Tues/1; 1075 Geary/Van Ness, PR 1-5200, \$3/\$2 with discount card.

Roxie: Bunuel's *Exterminating Angel* and *Land Without Bread* Thurs/20-Sat/22; Godard's *Breathless* plus *Dealers in Death* Sun/23-Tues/25; *Malcolm X* Wed/26, \$2/\$1.50 matinees; *Dead Pigeon on Beethoven Street* Thurs/27-Sat/29; *Children of Paradise* Sun/30-Tues/1; 16th St./Valencia, 863-1087, \$1.50/\$1 bargain Sat-Sun, until 6 pm.

SF Libraries: John Muir's *High Sierra* Thurs/20, noon, Lurie Room, Main Library; Chaplin in *The Rink* plus *The Baggage* Thurs/20, 2 pm, Chinatown Branch; Clifton Chenier in *Hot Pepper, Blues According to Lightnin' Hopkins* and *Eddie Kendricks* Thurs/20, 6:45 pm, Lurie Room, Main Library; *The Forbidden City* Thurs/20, 7 and 8 pm, Chinatown Branch; W. C. Fields in *The Dentist* and *Fatal Glass of Beer* Sat/22, 2 pm, Portola Branch; *The Cool World* Sat/22, 1:30 and 3:30 pm, Lurie Room, Main Library; I. F. Stone's *Weekly* Mon/24, noon, Lurie Room, Main Library; *The Other Half of the Sky: A China Memoir* Tues/25, noon, Lurie Room, Main Library, 6 and 7:45 pm, Chinatown Branch; all free.

SF Museum of Modern Art: Douglas Sirk's *Written on the Wind* Fri/21, 7:30 pm; Sam Francis and Mark Tobey *Abroad* Sun/23, 2 pm; Nicholas Ray's *In a Lonely Place* Tues/25, 7:30 pm; Robert Bresson's *Une Femme Douce* Fri/28, 7:30 pm; Ernst Lubitsch's *Design for Living* Sun/30, 2 pm; Van Ness/McAllister, 863-8800, \$1.50/evenings, \$1.50/\$1 srs., members and under 16; Sun, afternoons, \$1/75c.

SF State: Jherne-Kala (Fountain Art) Sun/23, 2 pm, on Guru Sri Chinmoy's mystical artwork, Conference room, F, Student Union, on the campus, 19th Ave./Holloway, \$1.

Surf: Bergman's *Face to Face*; 664-6300, \$3.50 eves/\$2.50 afternoons til 4:30 pm.

Times: Zardoz and *Dark Star* thru Thurs/20; *O Lucky Man!* and *Rancho DeLuxe* Fri/21-Sat/22; *Paint Your Wagon* and *The Wilby Conspiracy* Sun/23; *The Discreet Charm of the*

Bourgeoisie and *Claire's Knee*, Mon/24-Tues/25; *Modern Times* and *The Great Dictator* Wed/26-Thurs/27; *It's Alive and Repulsion* Fri/28-Sat/29; *Bite the Bullet* and *Point Blank* Sun/30; continuous from 1 pm, Stockton nr. Broadway, 362-3770, \$1/75c under 12.

Two films by women: Donna Deitch presents *Woman to Woman*, her new documentary, plus Ann Hershey's *Never Give Up: A Portrait of Imogen Cunningham* Sat/22, 8 pm, Unitarian Church, Franklin/Geary, \$2. Refreshments and childcare provided.

United Prisoners Union series: Paul Robeson in *Song of Freedom* plus *The Tom Mooney Case* (1936) Sat/22, 8 pm, United Mission Church, 23rd St./Capp, \$2 donation, childcare provided.

Videoleaders, feminist videotapes from all over the country: *Community Corner*, Bay Area videotape on food coops, plus others from Washington, DC, and elsewhere, Wed/26, 7:30 pm, Full Moon Coffeehouse for Women, 18th St./Eureka, donation.

EAST BAY

Act One and Two: line arts series: Nureyev and Fonteyn in *Romeo and Juliet* Sat/22-Sun/23; *An Evening with the Royal Ballet* Sat/29-Sun/30; 1 and 3 pm, 2128 Center, Berk., 548-7200, \$2.

Bishop's: W. C. Fields in *The Bank Dick* and selected shorts, Thurs/20; Marlene Dietrich in *The Blue Angel* Thurs/27, 8 pm; 1437 Harrison, Oakl., 444-8805, 75c/50c kids/35c srs.

Blacks in Cinema film and lecture series: *Lucia* (part one only), *Shango* and *War Games* Wed/26, 7 pm, Laney College Forum, 10th/Fallon, Oakl., 834-5740, free.

Children and Power series on issues in children's lives: on different cultures, Fri/21, Sai-yaji Ray's *Panther Panchali* and Norman Green's *Eight or Nine in the Morning*; children in rebellion, Fri/28, *Loneliness of the Long Distance Runner*; both 8 pm, 155 Dwinelle Hall, UC Berk., 548-5690 (weekdays 3-6 pm), \$1.75/50c under 18.

Diablo Valley College: *Toys in the Attic* Thurs/20, 2 pm; in the forum of the new library, on the campus in Pleasant Hill, free but call 687-4445 for reservations.

Laney College Masters of the Modern Film series: Gene Kelly in *An American in Paris* Mon/24, 7 pm, in the college theater, 10th/Fallon, Oakl., 834-5740, free.

Latin American Film Survey: from Bolivia, *The Principal Enemy* Thurs/20; on Spain, *Dreams and Nightmares* Thurs/27, 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lawrence Hall of Science: *Voyage to the Bottom of the Sea* Sat/22-Sun/23; *Voyage to the End of the Universe* Sat/29-Sun/30; 11 am, 1 and 3 pm, in the hall, UC Berk., 642-5132, \$1/75c srs., students/50c under 13/free UC students and members.

Northside: *Sunday Bloody Sunday* and *The Music Lovers* Thurs/20-Wed/26; 1628 Euclid, Berk., 841-2648, \$2.

Oakland Museum: Ultrafilm *water of* independent films, Fri/28, 8 pm, *Waterfilms*, in the lecture hall, 10th/Fallon, Oakl., 273-3009, \$1.50/\$1 members.

Pacific Film Archive: Kenji Mizoguchi's *The Taira Clan* Thurs/20, 7:30 and 9:30 pm; Maurice Tourneur's *A Girl's Folly* Fri/21, 6 pm; two by Louis Malle, Fri/21, *Frantic* at 7:30 and 10:10 pm and *Human Too Human* at 8:40 pm; documentaries from the National Film Board of Canada, Sat/22, 2:30 pm, *Cree Hunters of Mistassini* and *Sananguagat: Inuit Masterworks* \$1; two more by Malle, Sat/22, *Calcutta* at 4:30 and 8:30 pm and *The Fire Within (Le Feu Follet)* at 6:30 and 10:30 pm; films on modern theater series, Sun/23, 2:30 pm, The Performance Group in *Dionysus in 69*; animation by Zlatko Grgic, Sun/23, 4:30 and 7:15 pm; Malle's *Zazie (Zazie dans le Metro)* Sun/23, 5:40 and 8:25 pm; St. Clair Bourne presents *Let the Church Say Amen* and Sparky Greene's *American Shoeshine* Mon/24, 7 and 9:30 pm;



UC Berkeley's Kurosawa festival continues: Tatsuya Nakadai (left) in *Sanjuro*, Thurs/27 and Junzaburo Ban (right) in *Dodes'ka-den*, Thurs/10, 642-2561.

two by Mizoguchi, Tues/25, *Street of Shame* at 7 and 10:10 pm and *The Woman of Rumor* at 8:35 pm; Malle's *Phantom India Parts I-IV* Wed/26, 7 pm, in Wheeler Aud., \$2.50 (Malle is scheduled to appear in person); *A Life of the Film Director* Wed/26, 7:30 and 9:50 pm, on Kenji Mizoguchi; George Griffin presents his films, Thurs/27, 7:30 pm, including *The Meadow's Green* and *L'Age Dour*; John Cohen's *Musical Holdouts* and other documentaries on American folk musica and culture, Thurs/27, 9:30 pm; Tourneur's *Lorna Doone* Fri/28, 6 pm; two by Deimer Davis, Fri/28, *Broken Arrow* at 7:30 and 10:50 pm and *3:10 to Yuma* at 9:10 pm; BBC documentaries, *William Blake* and *Tyger*, Tyger Sat/29, 2:30 pm; Malle's *Phantom India Parts V-VII* Sat/29, 4:30, 7:15 and 10 pm; films on modern theater, Sun/30, 2:30 pm, *Have You Ever Heard of the SF Mime Troupe?*; animation by John and Faith Hubley, Sun/30, 4:20, 7:15 and 10:10 pm; *Jazz on a Summer Day* Sun/30, 5:40 and 8:25 pm; unless otherwise noted, all in the University Art Museum, Durant/College, Berk., 642-1124, single feature \$1.50/double feature \$2.

Rialto I: The

Wed/26: 2411 Telegraph/Durant, Berk., 648-2060, \$2.50/\$2 members.

UC Berkeley: Kurosawa's *Yojimbo* Thru/20, 7 and 9:30 pm, 155 Dwinelle Hall; *Return of the Pink Panther* Fri/21, 7 and 9:30 pm; *Give 'Em Hell, Harry!* Tues/25, 7 and 9:30 pm; Wheeler Aud.; two with Peter Sellers, Wed/26, *Casino Royale* at 7 and 10:25 pm and *There's a Girl in My Soup* at 8:50 pm, 155 Dwinelle Hall; Kurosawa's *Sanjuro* Thru/27, 7 and 9:30 pm, 155 Dwinelle Hall; all on the campus, 642-2561, tickets only at the door, one hour before screening, all \$1.50.

UC Theatre: *A Woman Under the Influence* and *Effect of Gamma Rays on Man-in-the-Moon Marigolds* Thru/20; *The Groove Tube* and *The 200 Motels* Fri/21; *Alice Doesn't Live Here Anymore* and *Fat City* Sat/22; in 3-D, *The Creature from the Black Lagoon* and *It Came in Outer Space* Sun/23; De Sica's *Shoeshine* and *Miracle in Milan* Mon/24; Emile de Antonio presents the Bay Area premiere of *Underground* Tues/25, benefit for KPFA radio, \$3.50 (dial TELETIX); *The Earth Is a Sinful Song* and *Walkabout* Wed/26; *The Hound of the Baskervilles* and *The Adventures of Sherlock Holmes* Thru/27; Peter Sellers in *The Party*, *Whet's New Pussycat* and *I Love You*, Alice B. Toklas Fri/28; *Last Tango in Paris* and *Women in Love* Sat/29; *The Man Who Would Be King* and *The Charge of the Light Brigade* Sun/30; 2036 University/Shattuck, Berk., 843-6267, \$2.

Unifitas House: scenes from Robert Kramer's film-in-progress on Portugal, Fri/21, 8 pm, plus slides, live Portuguese music and free refreshments; Bancroft College, Berk., 845-3283, \$1.50, childcare provided.

United Prisoners Union series: Paul Robeson in *Song of Freedom* plus *Tom Mooney*

Case (1936), Fri/21, 8 pm, St. Mark's Church, 2314 Bancroft, Berk., 982-5039, \$2, childcare provided.

Woman to Woman, a film by Donna Deitch, Fri/21, 8 pm, plus dance with music by BeBe K'Roche, at Ashkenaz, 1317 San Pablo, Berk., \$2/\$1.50 after 9:30 pm. Women only.

NORTH-SOUTH

Camera One: *Hedda* and *The Virgin and the Gypsy* Thru/20-Fri/21; celebration of erotic cinema, Fri/21-Sat/22 at midnight; *Nashville* and *Rancho DeLuxe* Sat/22-Mon/24; *Butch Cassidy and the Sundance Kid*, *Cat Ballou* and *Way Out West* Thru/27-Fri/28; *A Brief Vacation* and *Murmur of the Heart* Sat/29-Mon/31; 366 S. 1st St., San Jose, 294-3800, \$2/\$1.50 srs., students/\$1 children.

College of Marin: *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* Fri/21, 8 pm, Olney Hall, on the campus in Kentfield, 454-0877, \$2.

De Anza College: *Chinatown* Fri/28, 8 pm, Flint Center, Stevens Creek Blvd., Cupertino, (408) 257-5550, \$1.

Foothill College: *My Man Godfrey* Fri/21; *Sullivan's Travels* Fri/28; both 8:30 pm, Appreciation Hall, on the campus in Los Altos Hills, 948-8590, \$1.50.

Marin Film Institute: *Cream* and the short *The Grateful Dead* Fri/21 at 8 pm at the Dance Palace, Pt. Reyes and Sun/23 at 8 pm at Bolinas Community Center; *Midnight Cowboy* Sat/20 at 8 pm at Olney Hall, College of Marin, Kentfield and Sun/30 at 8 pm at the Bolinas Community Center, 457-5406 for more info.

Bagong Diwa Dance Company, contemporary Filipino dance based on traditional movements, plus the Kwok Kueng Tse School of Martial Arts and the Limitations, Sat/22, 8 pm, Santa Rosa Jr. High, 1235 Mendocino St., Santa Rosa, \$3/\$2 srs.

Duquesne University's Tambouritzans, folk music and dance, Sun/23, 2 pm, Veteran's Aud., Van Ness/McAllister, SF, 756-5219, \$2.50.

Footloose Dance Company presents a mini-concert at Celebration '76, Sun/23 at about 2 pm, Mountain Playhouse, Mt. Tamalpais.

Theater Flamenco, Sun/23, 2 and 7 pm, Fine Arts Theater, College of Marin, Kentfield, 454-0877, \$3.

Del Oro Student Spanish Dance Company, Thru/27, 7:30 pm, Claremont Branch Library, Benvenue/Ashby, Berk., free.

Dance of the Self, presented by Miriam Borne of the SF Spiritual Dance Center, Thru/27, 7:30 pm, SF Main Library, Lurie Room, Civic Center, SF, free.

Dance jam, free form dancing to taped music, Fri/28, 9 pm, Natural Dance Studio, 1710 Franklin/17th St., Oakl., 841-6500, \$2 donation.

Free dance classes, Tues.-Thurs., 5-6 pm, At Neighborhood Arts Theater, 220 Buchanan, SF, 558-2335.

Dance and stretch class for pregnant women, taught by a pregnant member of Ripe Fruit Music and Dance Theater, Zandie Acton Joia, Call 848-6923 for more info, \$3 per class/ \$10 for four classes.

THEATER

Mini-Reviews

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here — an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. —M.S.

Equus

Presented in repertory by the American Conservatory Theatre thru May 22. Then thru June 19, Mon.-Sat. at 8:30 pm and Wed. and Sat. at 2:30 pm. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

British playwright Peter Shaffer's drama about a child psychiatrist and his treatment of a 17-year-old boy who has a penchant for blinding horses is basically a weak play full of simplified psychology, a superficial use of archetypes and clichéd characters. —I.O.

An Evening at Widow Begbick's

Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. —R.C.

Good Food

Thru May 29, Fri.-Sat., 8:15 pm, Bethany Church, 1268 Sanchez/Clipper, SF, 843-9576, \$2.50 donation at the door, childcare on Friday.

Five waitresses laugh, cry, argue, cooperate, explode and otherwise act like people in general in this entertaining slice-of-female-life play that, surprisingly, was produced, directed and written by the competent cast. —A.D.

High on Pilet's Bluff

Thru May 23, Thur.-Sun., 8 pm, Berkeley Stage Company, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

A well-performed and occasionally effective satirical portrait of a New England family with Southern roots. Unfortunately, the play contains too much chit-chat and repetitive satire without enough humor to mask the scattered script. —A.D.

Moonchildren

Thurs.-Sat. at 8:30 pm, Open Theater, 441 Clement nr. 6th Ave., SF, 751-3089, \$4/\$3 srs., students.

Eight college kids crammed in a run-down apartment make love rather than war, attend an occasional rally and end the semester with bad tastes in their mouths as their friendly landlord rips them off for the \$50 security deposit. The work's comic ironies and high spirits make it worth seeing. —F.F.

Snoopy!!!

Wed. at 2 and 8:30 pm, Thurs.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm, Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

The Subject Was Roses

Thru May 29, Thur.-Sat., 8:30 pm, 2940 16th St. nr. Mission, SF, 621-2505, \$3.50-\$2.50.

Frank D. Gilroy's somewhat clichéd play about the bickering and lack of understanding in a lower-middle-class Irish family might still have a few things to say about domineering fathers and dutiful sons, but the current production by the SF Actors Ensemble suffers from a combination of weak acting and poor direction. —F.F.

Theatre reviews by Richard Chrisman, Andrew Cohn, Arthur Diamond, Frederick Feied, Irene Oppenheim and Merrill Shindler.

Current Runs

ACT: Shakespeare's *The Taming of the Shrew* Thru/20 and Sat/22 at 8:30 pm; Peter Shaffer's

Equus Fri/21 at 8:30 pm and Sat/22 at 2:30 pm, then thru June 19 at 8:30 pm Mon.-Sat. and 2:30 pm on Wed. and Sat.; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Babes in Arms, Rodgers and Hart musical presented by the Promenade Company, Thru-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm and Sun. at 2:30 and 5:30 pm; at the Showcase, 430 Mason, SF, 421-5331, \$6-\$5/\$3 srs., children on Sun.

A Chorus Line, with the Broadway cast, thru June 26, Mon.-Sat. at 8:30 pm, plus matinees Wed. and Sat. at 2:30 pm, Curran Theatre, 445 Geary, SF, 673-1050, \$13.75-\$3.75.

The Curious Savage, by John Patrick, Thru/20 at noon, Fri/21 at noon and 8 pm and Sat/22 at 8 pm, Laney College Theatre, 10th St./Fallon, Oakl., 834-5740, free.

Fiorello, presented by City College, Thru/20-Sat/22 at 8 pm and Sun/23 at 2 pm. In the college theater, Phelan/Judson, SF, 587-7272 ext. 308, \$2.50/\$1.50 students.

George M! presented by San Jose music Theatre, Fri/21-Sat/22 at 8:30 pm and Sun/23 at 2 and 7 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, 286-6841, ticket agencies, \$5.75-\$2.25.

John Brown's Body, words by Stephen Vincent Benet, music by Walter Schumann, thru Sat/22, 8 pm, Masonic Aud., California Taylor, SF, 775-2021 and other agencies, \$9.50-\$7.

Lily Tomlin, Fri/21, 8 pm, Paramount Theatre, Oakl., 465-6400, \$8-\$4.

Marat/Sade, presented by College of Marin drama dept., Thru/20-Sun/23, 8 pm, Theatre III, on the campus, Kentfield, 454-0877, \$3.50/\$2.50 students.

Medea, Theatre of Man's physical theater adaptation of the Greek legend, thru June 12, Fri.-Sat., 8:30 pm, 1350 Waller nr. Masonic, SF, 285-3719, \$3/\$2 students, retired persons.

Mother Courage, by Bertolt Brecht, presented by the Theatre Workers, thru June, Fri.-Sun., 8 pm, Goodman Bldg., 1117 Geary nr. Van Ness, SF, \$3/\$2 students.

Motion: The Women's Performing Collective, improvised theater working with sculptor Jock Reynolds, Fri/21-Sun/23, 8 pm, La Marmelle Gallery, 70 12th St., SF, \$2.50 at the door.

The Questions, John Hawkes's psychodrama, presented by George Tibbon and Posey Tibbon of the SF Players, Tues/25, 7:30 pm, Sunset Library, 1305 18th Ave., SF, free.

Rambling with Howard, improvisation, Inc.'s theater based on audience suggestion, Fri.-Sat., 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

Richard III, by William Shakespeare, presented by the Oakland Ensemble Theatre, thru May 23, Thur. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

SF Comedy Scene: workshops, Thur. at 8:30 pm; showcases, Fri. at 10 pm; Intersection, 756 Union, SF, 397-6061, \$2 donation.

SF Funnies: showcases, Sun. at 9 pm; open mike for amateurs, Tues. at 9 pm; Holy City Zoo, 408 Clement, SF, 752-2846.

The Son of Spaghetti Jam, improvisation jam, Fri., 10:30 pm, Old Spaghetti Factory, 478 Green, SF, free.

Two for the Tricentennial, two one-act plays by Michael McClure, *The Pink Helmet* and *The Grabbing of the Fairy*, thru June 13, Thur.-Sun., 7:30 pm, The Magic Theatre, 1618 California, SF, 441-8091 or dial TELETIX, \$4.50/\$3.50 students.

DANCE

Stanze Peterson Dance Theatre, lecture/demonstration on Peterson's works, Thru/20, 8 pm, free; performances Fri/21-Sat/22, 8 pm, \$3/\$1 under 12; Benjamin Franklin Aud., Geary/Scott, SF.

BeBe K'Roche plays for a women's dance and film program, Fri/21, 9:30 pm, Ashkenaz, 1317 San Pablo, Berk., \$1.50.

Rosa Montoya and Ballet Flamenco, Fri/21-Sat/22, 8:30 pm, At Dance Spectrum, 3221 22nd St./Mission, SF, 824-5044, \$4.

Boulevard Dance Theatre presents *A Separate Reality*, based on Carlos Castaneda's books, *Dune* and *Relics*, Fri/21-Sat/22, 8 pm, 121 Leavenworth/Golden Gate, SF, \$1.

Pacific Ballet: Pasqualetti's *West Side Story*, Lloyd's *Kentron*, Berg's *Makrokosmos* and Gebhardt's *Aurora* Fri/21-Sat/22; Pasqualetti's *Eclipse*, *Corona* and *Symphony of Psalms*, Epstein's *New Work* Fri/28-Sat/29; all 8:30 pm, 44 Page, SF, 626-1351, \$3.

Aztlan Folklorico from Richmond, Sat/22, 2 pm, South Branch Library, Grove/Russell, Berk., free.

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Bagong Diwa Dance Company performs, Sat/22, 8 pm, Santa Rosa.

CLASSICAL MUSIC

SF Symphony: *Selji Ozawa* conducts with blues artist *Corky Siegel* in a program of *William Russo's Street Music—A Blues Concerto*, *Strauss's Sinfonia Domestica* and *Wilson's Voices* Thru/20 at 8 pm in Zellerbach Aud., UC Berk., 642-2561 plus Fri/21 at 8:30 pm in the SF Opera House; Ozawa conducts with mezzo soprano *Lili Chookasian*, the women of the SF Symphony Chorus and the SF Boys Chorus in a program of *Mahler's Symphony No. 3* Wed/26, Fri/28-Sat/29 at 8:30 pm and Thru/27 at 2 pm in the Opera House, 431-5400 for ticket info.

FRIDAY, MAY 21

Classical guitar of the 16th-20th centuries, performed by *Spencer Burleson*, 8:30 pm, 1750 Arch St., Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

Chamber music by J. S. Bach, performed by a full chamber ensemble as a dinner concert, dinner 7-8 pm, concert from 8:30 pm, Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1 nr. Half Moon Bay, 726-4143 for reservations, \$5.50/\$3 concert.

Nova Vista Symphony Orchestra with pianist *Paul Hersh*, performs music by *Saint-Saens*, *Ives-Schumann* and *Canning*, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555, \$2/\$1 srs., students, children.

Fifteenth Century Vox performs madrigals, 8 pm, Temple United Methodist Church, 1111 Junipero Serra Blvd./19th Ave., SF, free.

The Bride Comes to Yellow Sky, opera based on the short story by Stephen Crane, presented by the *Opera Workshop* of the SF Community Music Center, tonight and tomorrow night at 8 pm and Sun/23 at 4 pm, 544 Capp, SF, 647-6015, \$2.50/\$1.50 srs., students.

Baroque music by musicians from Stanford University, including *John Dowland's Songs from a Musical Banquet*, 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

SATURDAY, MAY 22

California Bach Society, directed by Edwin Flath, performs works by *Bach*, *Schütz*, *Beethoven*, *Ives* and others, 8 pm, Pacific School of Religion, 1798 Scenic Ave., Berk., \$2 donation at the door.

Madrigals performed by Fifteenth Century Vox, 8 pm, South Community Congregational Church, 1802 Fairview, Berk., free.

Cellist Judiyaba and friends perform works by *Bach*, *Kegel* and *Shostakovich*, 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

The American Musical Theater, a bicentennial production on the development of the genre, featuring the *Prometheus Symphony Orchestra*, the *Busby Berkeley Girls North* and the *1890 Four*, tonight at 8 pm and tomorrow at 2 pm, Oakland Aud., 10th/Fallon, Oakl., \$4½/\$2 srs., students.

SUNDAY, MAY 23

Bach's Cantata No. 79, performed by the Trinity Choir, 11 am, part of the choir recognition Sunday services, Trinity Episcopal Church, Bush/Gough, SF.

Master Sinfonia presents American music, including works by *Copland*, *Barber*, *Della Joia* and *Ives*, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555, \$2/\$1 srs., students and children.

Sonatas by Telemann, *Handel* and others performed by *Stephen Schultz* on Baroque flute and harpsichordist *Bruce Wetmore*, 8 pm, Church of the Advent, 261 Fell, SF, \$1.50 donation.

Noye's Fludde, *Benjamin Britten's* opera,

Memorial Day Sale May 21-29



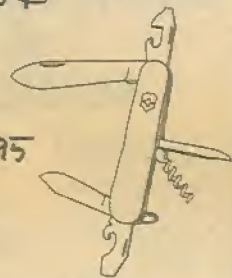
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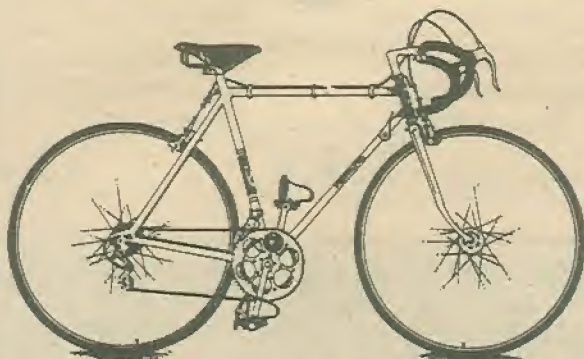


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Mezzo-soprano Ariel Bybee sings the title role of the opera Carry Nation, five nights from Thurs/27.

presented by the SF Talent Bank, 8 pm. St. Ignace Church, Fulton/Parker, SF, free.

15th century madrigals performed by Fifteenth Century Vox, 8 pm. United Methodist Church, 1543 Sunnyvale Ave., Walnut Creek, free.

English Baroque music performed by the Cathedral Choir of Boys and Men, featuring Handel's *Four Coronation Anthems*, 3:30 pm. Grace Cathedral, 1051 Taylor, SF, free.

Handel's Saul, presented by the University Chorus, tonight and tomorrow night at 8 pm. Hertz Hall, UC Berk., 642-2561, \$1/50e students.

Louis Bagger, harpsichordist, performs *Rameau's Le Dauphine*, works by J. S. Bach, W. F. Bach, Scarlatti and others, 2 pm. 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

California Wind Ensemble, with guest conductor Roger Nixon, performs works by Nixon, Earl Zindars and other California composers, 4:30 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.

MONDAY, MAY 24

Songs by Americans, works by *Reform, Bacon, Barber* and folk music, performed by *Anne Noble* with pianist *Judy Frankel*, with slides by *Melody Burns*, 7 pm. Lurie Room, Main Library, SF Civic Center, free.

TUESDAY, MAY 25

Flute and keyboard works of *Messiaen, Poulenc, Telemann* and others, performed by *Janet See* and *Robert Pitman*, 8 pm. Church of the Advent, 261 Fell, SF, \$1.50 donation.

The Westwind Ensemble presents the world premiere of *Jules Langert's* Trio, plus works by *Mozart, Cortes* and others, 8 pm. SF Community Music Center, 544 Capp, SF, 647-6015, donation.

Pops Americana, music by *Gershwin, Grotz, Gould* and *Gillis*, performed by the University Concert Band, noon. Lower Sproul Plaza, on the UC Berkeley campus, free.

Oakland Symphony presents the concert version of *Scott Joplin's Treemonisha*, tonight and tomorrow night at 8:30 pm and Sat/29 at 11 am. Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.25-\$2.

THURSDAY, MAY 27

Beethoven's Pastoral and symphonic works of *Bach, Copland* and *Mozart*, presented by the City College Orchestra, 8:30 pm. College Theater, Arts Bldg., 50 Phelan/Ocean, SF, free.

San Mateo Chamber Music Society presents works by Americans, including *Thompson's String Quartet* and *Cowell's Hymn and Fuging Tune*, 8 pm. College of San Mateo, 341-3585, \$5/\$2.50 srs., students.

Carry Nation, two-act opera on the Apostle of Prohibition by *Douglas Moore* and *William North Jayme*, presented by local musicians, 8 pm. Veterans Memorial Aud., Van Ness/McAllister, SF, 567-1848, \$12.50 to benefit the California Historical Society.

Schola Sine Nomine sings *Gregorian chants*, 6:15 pm. Church of the Advent, 261 Fell, SF, free.

FRIDAY, MAY 28

Classical guitarist Spencer Burleson performs works by *Weiss, Ohana, de Falla* and others, 10 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

German songs, including works by *Van Wolfenstein, Wolf, Berg* and others, performed by mezzo-soprano *Dorothy Barnhouse* and pianist *Alden Gilchrist*, 8:30 pm. 1750 Arch, Berk., 841-0232, \$3/\$2.50 student/\$2 srs.

SATURDAY, MAY 29

Pianist Timothy Brown performs works by *J. S. Bach, Haydn, Chopin* and others, 8:30 pm. 1750 Arch, Berk., 841-0232, \$3/\$2.50/\$3/\$2.50 students/\$2 srs.

SUNDAY, MAY 30

SF Trio performs music by *Ives, Mozart* and *Mendelssohn*, 4:30 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.50.

Love songs of the English lute school, performed by lutenist *Joseph Bacon* and soprano *Susannah Wood*, 8 pm. Church of the Advent, 261 Fell, SF, \$1.50 donation.

Clarinet and piano sonatas by *Brahms, Weber, Martinu* and *Arthur Benjamin*, performed by *Stephen Bennett* and pianist *Julie Steinberg*, 8 pm. Community Music Center, 544 Capp, SF, 647-6015, \$2/\$1.50 students/\$1 srs.

SF Chamber Orchestra performs works by *Purcell, Mozart, C. P. E. Bach* and *Mendelssohn*, 7 pm. Little Theater, Legion of Honor, Lincoln Park, Clement/34th Ave., SF, free.

MORE MUSIC

THURSDAY, MAY 20

Caj Tjader, the *Love Center Choir* and *Larry Finlayson*, 8 pm. in a benefit concert for the hungry, Grace Cathedral, 1051 Taylor, SF, 673-0053 or dial TELETIX.

Sound Clinic, improvisation for brass and woodwinds, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

FRIDAY, MAY 21

Berkeley-Oakland Women's Chorus performs with *Stepping Out Dance Collective* in a women's cultural evening, 7:30 pm. 165 Grattan/Stanby, SF, \$2, free childcare.

Sing Along, 8 pm. Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051, free.

Variety Show featuring performers from SF Neighborhood Arts Project, 8 pm. A. P. Giannini School, Ortega/38th Ave., SF, \$2/\$1 srs., under 16.

Soledad Bravo, Venezuelan folksinger, 6:30-7 pm. KOED Open Studio, channel 9, 864-2000.

Palace Monkey's Poet's Band, improvisational music with electric guitars, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

Ragas performed by *Krishna Mohan Bhatt* on sitar, 8 pm. Berkeley Fellowship of Unitarians, Cedar/Bonita, Berk., \$2.50.

Craig Bond Jazz Mass, Brazilian guitarist *Bola Sete*, the *Love Center Choir* and *Larry Finlayson*, 8 pm. benefit concert for the hungry, Grace Cathedral, 1051 Taylor, SF, dial TELETIX.

From Broadway with Love, selections from musicals, performed by Bay Area artists *Cantor Martin Feldman, Marian Gornish, Diane Ray, Walter Matthes, Claire Friedling* and *Stephen Zaikind*, 8 pm. Tamaulipas Residence, 501 Via Casitas, Greenbrae, 454-0877, \$3.

Jerry Garcia Band featuring *Keith and Donna Godchaux, John Kahn* and *Ron Tutt*, 8:30 pm. Orpheum Theatre, Market/8th St., SF, TELETIX, \$6.50-\$4.50.

Joan Manuel Serrat, exiled Spanish folksinger, 8 pm. Glide Memorial Church, Taylor/Ellis, SF, \$4.50/\$4 advance at Modern Times Bookstore, SF: La Pena, Berk.; 497-4317 (Stanford).

Le Zydeco Souffle, *Clifton Chenier* and his *Red Hot Louisiana Band* plus *Queen Ida* and her *Bon Ton Zydeco Band* together on the same bill, 9 pm. Mainliner Club, 4031 Pacific, San Mateo, \$5.

Boz Scaggs plus *Les Dudek* and *Fools Gold*, 8 pm. Concord Pavilion, 2000 Kiker Pass Road, Concord, TELETIX, Macy's, etc., \$6.50/\$5.50 unreserved lawn seating.

Joe Cocker, 8 pm. San Jose Civic Aud., West San Carlos/Market, San Jose, TELETIX, \$6.50-\$5.50.

African Music and Dance Ensemble, 8 pm. Hertz Hall, UC Berkeley, 642-2561, other agencies.

Denny Zeitlin Trio, 8:30 pm. Benson Memorial Center, Univ. of Santa Clara, TELETIX, \$2.50/\$2 advance.

The Dramatics, Blue Magic and Brass Construction, tonight thru Sun/23. Tonight at 8:30 pm, tomorrow at 7:30 and 11 pm and Sun/23 at 6 pm. Circle Star Theatre, 1717 Industrial Road, San Carlos, TELETIX, Ticketron and other agencies, \$6.50-\$5.50.

Vaudeville showcase featuring *Mark Miller*, Sat. thru May, 8 pm. Belrose Theatre, 1415 5th Ave., San Rafael, 454-6422.

SATURDAY, MAY 22

Joe Cocker, Man and Thin Lizzy, 8 pm. Winterland, Post/Steiner, SF, TELETIX, \$6/\$5 advance.

Flaco Jimenez y su Conjunto with *Ry Cooder*, 5:30-6:30 pm. KOED channel 9, 864-2000.

Reggae dance with *Obeah*, 9:30 pm-2 am. Veteran's Memorial Bldg., 200 Grand Ave./Harrison, Oakl., 642-3125, 549-2312, 548-1114, 952-6505, \$5 donation.

Bernardo Palombo, Argentine songwriter and guitarist, midnight. KOED channel 9, 864-2000.

Continuum, free form improvisation, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

Carol Channing and special guest, 8 pm. Concord Pavilion, 2000 Kiker Pass Road, Concord, 798-3316, \$12.50-\$7.50 (tickets tax deductible).

On Teaching Music, a seminar/workshop by Jan Tanguen, 1-5 pm. Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051, \$20/\$15 members.

Hot House, noon, 2 and 4 pm. Cannery Courtyard, Beach/Hyde, SF, free.



Blue Magic performs in a disco/soul triple header, Fri/21-Sun/23, at the Circle Star Theatre, TELETIX.

SUNDAY, MAY 23

Strawberry Sunday, benefit for *Florence Crittenton Services*, with the *Churchill Street Jazz Band, Los Amigos Mariachi Band*, a Greek folk dance band and others, 2-6 pm. Strawberry Point, Mill Valley, 567-2357 or 461-2222, \$5.

Mel Ellison Quartet, 4:30 pm. Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1 nr. Hall Moon Bay, 726-4143, \$3.

Boz Scaggs and *Les Dudek*, 2 pm. Frost Amphitheatre, Stanford University, 497-4317 or dial TELETIX, \$6.50.

Benefit for SF Childcare Workers' Union, with *Flor del Pueblo, New Wind Association, Sining Bayan, Los Viajeros, SF Martial Arts Troupe, Frente Singers, Make a Circus* and more, 3-8 pm. Potrero Hill Neighborhood House, 953 De Haro, SF, \$1/50e children over 5.

MONDAY, MAY 24

Okemah Corral, the music of *Woody Guthrie*, 7:30 pm. Mission Branch Library, 3359 24th St., SF, 824-2810, free.

TUESDAY, MAY 25

Jazz vocalist Ann Channin and friends, 11 am. In the City College courtyard nr. the theater, on the campus, Ocean/Phelan, SF, free. (In case of rain, Tues/1).

WEDNESDAY, MAY 26

Dave Alexander, blues pianist, 8-9 pm. Exploratorium, 3601 Lyon, SF, 25c.

Music for All Occasions, new jazz, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

THURSDAY, MAY 27

Mel Ellison Quartet, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

FRIDAY, MAY 28

G. S. Sachdev, flute with *Zakir Hussain* on tabla, 8 pm. SF Theological Seminary, 5 Seminary Road, San Anselmo, 454-6264, \$3 to benefit the Ali Akbar College of Music.

Sandy Wills, dulcimer, 3-4 pm. Arts Bldg. room A133, City College, Ocean/Phelan, SF, free.

Wigita, ceremonial opera in one act by *Janice Giteck*, 8 pm. Oakland Museum Restaurant, 10th/Oak, Oakl., 273-3009, free.

Vocal improvisation by *Ann Channin*, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

Music of the Moravians, performed by *Susan Sheldrake*, 3-4 pm. Arts Bldg., room A133, City College, Ocean/Phelan, SF, free.

Holly Near with *Jeff Langley*, plus the *Wallflower Order Dance Collective*, 8 pm. Oakland Aud., 10 10th St./Fallon, Oakl., 548-3221, \$3.50/\$3 advance, to benefit Berkeley Non-Intervention in Chile.

Kingfish, Charlie Daniels Band and the *Cate Brothers*, 8 pm. Winterland, Post/Steiner, SF, TELETIX, \$6/\$5 advance.

Berkeley Jazz Festival tonight thru Sun/30, with *Charles Mingus Quintet* with *Nat Adderly, Rahsaan Roland Kirk* and the *Vibration Society* and *George Benson*, tonight at 7:30 pm. Tomorrow night, 7:30 pm, *Weather Report, Hubert Laws* with *Patrice Rushen, Harvey Mason* and *Lee Ritenour* and *Lonnie Liston Smith* and the *Cosmic Echoes*; Sun/30, 7:30 pm, *McCoy Tyner, Ramsey Lewis* and *Ronnie Laws* and *Pressure*. All in the Greek Theatre, on UC Berk. campus, 642-3125, TELETIX and other agencies, \$7.50/\$6.50 advance.



Holly Near sings with Jeff Langley and the Wallflower Order Dance Collective, Fri/28, Oakland Aud.

SATURDAY, MAY 29

Bob Marley and the Wailers, 8 and 11:30 pm. Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$5.50.

Hot House neo-hop jazz quartet, 8 pm. Blue Dolphin, 3819 17th St., SF, \$1.50 donation.

Godspell, rock musical based on the gospel according to St. Matthew, tonight and tomorrow night, 8 pm. Indian Valley College outdoor production, 1800 Ignacio Blvd., Novato, 883-2211 ext. 104, \$2.50/\$1.50 srs., students.

Roy Buchanan, 8 pm. Berkeley Community Theater, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50.

SUNDAY, MAY 30

History of Jazz concert, Santa Cruz area musicians play styles from ragtime to free jazz, 1-6 pm. San Lorenzo Park Benchlands, Santa Cruz, free.

Electronic music with poetry, performed by *Manuel Nieto* and *Martin Brinkerhoff*, 8:15 pm. Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation at the door.

Leon Russell Show, featuring *Leon* and *Mary Russell*, 8 pm. Concord Pavilion, 2000 Kiker Pass Road, Concord, 798-3316, \$7.50-\$6.50/\$5.50 lawn seating.

Roy Buchanan, 8 pm. San Jose Center for the Performing Arts, 255 Almaden, San Jose, TELETIX, \$6.50-\$5.50.

CLUBS

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Blue Unicorn: *Patrick* sings, Sat/22; live music every Fri.; 1927 Hayes, 668-9315.

Boarding House: *Steve Goodman*, Fri/21-Sun/23; *Taj Mahal*, Tues/25-Thur/27; 960 Bush, 441-4333.

The City: *Ann Weldon*, thru Sun/23; Montgomery/Broadway, 391-7920.

El Matador: *Bobbie and I*, thru Sat/22; 492 Broadway, 434-2913.

Full Moon Coffeehouse for women: slide show on positive images of women, Thur/20; *Videoletters*, Wed/26; women's open stage night, Thur/27; *Betty Kaplowitz*, Sat/29; 18th St./Eureka, 864-9274.

Ghirardelli Cellar: *John Andrew*, Tues., plus *Lisa Kindred*; *Wayne Smith* and *Mona Little*, Wed.; *Skip Henderson*, Thur., plus open mike; *Leo Collignon* and *Good Morning*, Fri.; *Eileen Sullivan* and *Timothy and Ms. Pickers*, Sat.; *Leo Collignon* and *John Shine*, Sun.; Polk/Beach, 776-5021.

Great American Music Hall: *Mose Allison* and the *New York Jazz Quartet*, Sat/22-Sun/23; *Bonnie Raitt* with *Sippie Wallace* and *Roosevelt Sykes*, Tues/25-Wed/26; *B. B. King*, Thur/27-Sun/30; 859 O'Farrell, 885-0750.

Keystone Korner: *Mongo Santamaria*, thru Sun/30; 750 Vallejo, 781-0697.

Mooney's Irish Pub: *Red Dust*, Fri/21-Sat/22; *Steamin' Freeman*, Fri/28-Sat/29; 1525 Grant, 982-4330.



Time of Strength, etching by Wendy Yoshimura. Her Fair Trial Committee holds a benefit, Thur/20, 8:30 pm at La Pena, 3105 Shattuck, Berk. For more info call the committee at 771-6300.

Old Waldorf: Terry Garthwaite Band, Thur/20-Sat/22; Steve Seskin Band, Sun/23-Mon/24 plus Sun/30-Mon/31; Mimi Farina, Tues/25-Wed/26; Michael Bloomfield et al, Thur/27-Sat/29; California/Divisadero, 921-3050.

Omnibus Cafe: Ascension, Thur/20; Main Squeeze, Fri/21; Perry and the Pumpers, Sat/22; Tim Scoville and Mike Wilhelm, Mon/24; Rogers and Burgin, Tues/25; Sleepy Creek Skunk Band, Wed/26; Grrtones, Thur/27; Sneeze, Fri/28; Sidekicks, Sat/29; jazz jam, Sun., 3-7 pm; rock/blues jam, Sun. eves.; 1821 Haight, 752-7338.

Owl and Monkey Cafe: Jeffery Chinn, classical guitar, Sun.; folk, Mon.; jazz, Tues.; poetry, Wed.; open mike, Thur.; Jeff Hoffman, Fri.; Paul and Valentine, Sat.; 1336 9th Ave., 664-9892.

The Palms: Billy Philadelphia, Sun.; Hot House, Mon.; African music, Tues.; Little Felix Music Co., Wed.; the Grrtones, Thur.; Les Chat Chaudé, Fri/21-Sat/22; 1406 Polk, 673-7771.

The Plough and the Stars: Jim Ray Sparks, Thur/20; Sean O'Neill and Millosa Lundy, Fri/21; Graineo Ceili Band, Sat/22; Blind Pig, Sun/23; Beach Street Barn Dance Band, Tues.; 116 Clement.

The Reunion: Tricky Lofton Quartet, Fri/21-Sat/22; Calvin Keys Quartet, Fri/28-Sat/29; Mira Sol, Sun., 4-8 pm; big band jazz, Sun. from 9 pm; Bennett Friedman Big Band, Mon.; Roger Glenn's Salsa Band, Tues.; Salsa de Berkeley, Wed.; Mira Sol, Thur.; 1823 Union, 346-3248.

Savoy: Ayers Rock, Thur/20; Gary Smith Blues Band, Sonny Rhodes and Luther Tucker, Fri/21; Steamin' Freeman plus Queen Ida and the Bon Ton Zydeco Band, Sat/22-Sun/23; 1438 Grant, 391-2821.

Shady Grove: Laura Allan, Thur/20; Duck's Breath Mystery Theatre, Fri/21; experimental films, Sat/22; Karma, Wed/26; Happy Valley, Thur/27; the Original Haze, Fri/28-Sat/29; 1538 Haight/Ashbury, 626-4143.

EAST BAY

Cafe Valerian: Juli Moscovitz, Thur/20 and 27; Bill White and friends, Sat/22; Debbie McHale, Tues/25; Lawrence Hammond, Wed/26; Dale Miller, Sat/29; 4218 Piedmont, Oakl., 654-6321.

Freight and Salvage: Lawrence Hammond and the Whiplash Band, Thur/20-Fri/21; Silver String Macedonian Band, Sat/22; hoot, Tues/25; Dale Miller, Wed/26; Frisco Fire Band, Thur/27; Ray Park, Fri/28-Sat/29; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Jerry Garcia Band plus Rogers and Burgin, Thur/20; Earthquake and Ayers Rock, Fri/21-Sat/22; Spoons and Salsa de Berkeley, Sun/23; Bold Truth, Mon/24; Clifton Chenier, Fri/28-Sat/29; Earthquake, Sun/30; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for Wendy Yoshimura Fair Trial Committee, Thur/20, with poetry, music, speakers; film, The Battle of Algiers, Fri/21; Michael White and the Magic Music Company, Sat/22; Bernardo Palombo, Sun/23; Martes Popular, Tues/25, Spanish dinner plus free concert by Los Viejeros; film, Wed/26, The Given Word; benefit for Bay Area Regional July 4th Coalition, Thur/27, slide show, Songs from Two Brothers and more; Ballet Folklorico Mexicano, Bernardo Palombo and Rebecca, Fri/28; African Dance Ensemble, Sat/29; documentary film, Sun/30, Vayan Volando, part of the benefit for the Southwest Network; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Drivin' Wheel, Fri/21; Berni J., Sat/22; poetry by Bill Robinson, Mon/24; films, Tues/25; Bob Frank Band and Berni J., Wed/26; open mike, Thur.; Koan, Fri/28; comedy, Sat/29; Troika, Sun/30; 2516 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money, Thur/20; Ruby with Tom Fogarty, Fri/21, plus Back Road; Eddie Money, Big Art and the Trashmasters, Sat/22; David LaFlamme and Little Roger and the Goosebumps, Sun/23; Tom Hayden benefit, Mon/24, with Robbie Dunbar and friends, plus Jane Fonda; Moonlighters, Tues/25; Original Haze, Wed/26; Mile Hi and Back Road, Thur/27;

Earl English and the Drifters and Grayson Street, Fri/28-Sat/29; David LaFlamme, Sun/30; 2504 San Pablo, Berk., 848-9696.

The Point: Dick Oxtot's Golden Age Jazz Band, with Pamela Pollard, Sat/22 and 28; 32 Washington, Point Richmond, 233-4295.

West Dakota: Carrie Nation, Thur/20; Obeah, Fri/21; Snail, Sat/22-Sun/23; big band jazz, Mon/24; closed, Tues/25; the Skinny Brothers, Wed/26; Steve Seskin and friends, Thur/27; Delta Wires with Horns, Fri/28-Sat/29; Butch Whacks and the Glass Packs, Sun/30; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Chuck's Celler: John and Dorsey, Fri/21-Sat/22; the Burgans, Fri/28-Sat/29; the Brownsville Lady and L. D. Straley, Mon.; Kathy James, Tues.; Heritage, Wed.; 4926 El Camino Real, Palo Alto, 964-0220.

MacArthur's: Nimbus, Thur/20 and 27; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

Sleeping Lady: Count Spacie and Will Power, Thur/20; Honeycreek, Fri/21; Jack Bonus Quartet, Sat/22; 58 Bolinas Road, Fairfax, 456-2044.

Tarr and Feathers: Houck and Scott and the Brother Mouse Band, Thur/20; 4224 El Camino, Palo Alto, □

ART

Museums

Asian Art Museum: Indian drawings and painted sketches, thru June 20; Year of the Dragon exhibit thru May 31; Avery Brundage version of the Chinese exhibit, thru May 31, featuring landscapes by Tsou Che; 19th century Japanese writing set, thru May 31; emaki and other pictorial Japanese scrolls, thru May 31.

KIDSTUFF

Trip Trap Troupe of children's librarians presents a puppet show, The Legend of Pecos Bill, How the Bear Lost His Tail and Sweet Betsy from Pike Thur/20, 3 pm for pre-school ages; 4 pm for ages 6 and up. Eureka Valley Library, 3555 18th St., SF, 626-1132, free.

The Bug Club, Thur/20, 4:30 pm. Bring a bug to join, West Portal Library, 190 Lenox Way, SF, 566-4584, free.

Keystone Kops and other free films, Thur/20 and 27, 3:30 pm, Brookfield Station Library, 501 Jones, Oakl., free.

Magician Raymond Shangkoon performs the disappearing dove routine in black coat and tails, Sat/22, 10 am and noon. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/50¢ children.

Superstars contest for nine-16 year olds who live in Visitation Valley, in table tennis, pocket billiards, basketball, swimming, and other events, Sat/22 and 29, at Wilson High and Geneva Towers, SF, call 467-6400 or 586-4881 for more info.

Oh Rubbish! Pyramus and Thisby Children's Theatre Company's comic look at garbage, Sat/22, 11 am and 1 pm. Live Oak Theater, 1301 Shattuck, Berk., 548-8816, \$1.50/\$1 children.

Airlooms family festival will engage families in weaving a sculpture around themselves from a selection of rope, yarn, fibertill, plastics and other materials, Sun/23, at SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, preregistration necessary.

Pope the Clown's safety day, with Rip Van Winkle, Sun/23, 2:30 pm, Children's Fairytand, Lakeside Park, Oakl.

Daily 10 am-5 pm, Golden Gate Park, SF, 558-2993, 75¢.

de Young Museum: American art from the Rockefeller collection, thru July 31. Daily 10 am-5 pm, no one admitted in the last hour before closing, Golden Gate Park, 558-2887. \$1.75/\$1.25 srs., students/free, children under 12 when accompanied by adult.

Legion of Honor: Turn of the Century American Posters, Sat/22-July 18; pen and ink drawings by Gordon Baldwin, Sat/22-June 27; Three Centuries of French Art, thru June 27. Daily 10 am-5 pm, Lincoln Park, Clement/34th Ave., SF, 558-2881, 75¢.

Mexican Museum: expressionist paintings by Jesus Reyes Ferreira, abstract paintings by Gustavo Rivera; fajás (belts) from Mexico; pre-Hispanic art from Veracruz; all thru June 27. Tues.-Sun., noon-5 pm, 1855 Folsom/15th St., SF, 621-1224.

Oakland Museum: ceramic sculpture by Jerry Rothman, Tues/25-July 18; Oakland '76, Selections from the Artists Index, thru June 27; Prints from Photos: the Graphics of Robert Heinecken, Jack Fulton and Bruce Conner, thru June 13; nature photographs by Luther Linkhart, thru June 6, Sun., 10 am-6 pm; Tues.-Thur. and Sat., 10 am-5 pm; Fri., 10 am-10 pm; 1000 Oak/10th St., Oakl., 273-3585, 25¢.

SF Museum of Modern Art: Jo Hanson's Crab Orchard Cemetery, thru June 20; prints and drawings from the permanent collection, thru July 11, Tues.-Fri., 11 am-5 pm; Sat.-Sun., 10 am-5 pm; Van Ness/McAllister, SF, 863-8800.

University Art Museum: Bradley Walker Tomlin retrospective, thru Sun/23; American portraits and history paintings by Emanuel Leutze, thru May 30. Tues.-Sun., 11 am-5 pm; 2626 Bancroft/College, Berk., 642-0808. □

Solo Shows

Sam Amato, paintings, thru Thur/27, Tues.-Sat., 11 am-6 pm, 553 Pacific, SF, 788-8696.

Judith Azur, Realities, works on paper, thru June 19, Mon.-Fri., 11 am-5:30 pm and Sat., noon-5 pm. Altrich Gallery, Two Embarcadero Center, SF, 398-8896.

Mari Bianca (Tepper), sculptural paintings, thru June 23, Mon., Wed., Thur., 2-6 pm. The Ames Gallery, 2661 Cedar, Berk., 845-4949.

Ed Blackburn, ceramic sculpture, thru June 5, Tues.-Sat., 11 am-6 pm. Quay/Ceramics, 560 Sutter, SF, 421-1958.

James Bolton, recent paintings, thru June 30, Mon.-Fri., 11 am-5:30 pm. Hank Baum Gallery, One Embarcadero Center, Battery/Clay, SF, 989-7676.

Camincha, paintings, collages, drawings, thru May 31, weekdays, 9 am-5:30 pm. 2701 Folsom, SF, 648-7580.

Gail Cates, floor installation of porcelain, sand and string, thru Thur/27, Mon.-Tues. and Thur.-Sat., noon-4 pm. Lone Mountain College Art Gallery, 2800 Turk Blvd., SF, 752-7000 ext. 240.

Joseph Cornell, constructions and collages, thru June 12, Mon.-Fri., 9:30 am-5:15 pm and Sat., 10:30 am-5 pm. John Berggruen Gallery, 228 Grant, SF, 781-4629.

Stephen Davis, paintings, thru May 29, Tues.-Fri., 10:30 am-5:30 pm and Sat., noon-5:30 pm. Hansen Fuller Gallery, 228 Grant, SF, 982-6177.

Lois Fischer, geometric abstractions, thru July, Tues.-Sun., 11 am-5 pm. Berkeley Art Center, 1275 Walnut, Berk., 849-4120.

Lucille Harris, Tassajara Sketchbook, watercolors and drawings, thru Sat/29, weekdays, 10 am-6 pm. Canessa Gallery, 708 Montgomery, SF, 392-1768.

Michael Kennedy, new paintings, thru Sat/22, Mon.-Sat., 10 am-5 pm. Triangle Gallery, 251 Post, SF, 982-3498.

John Robert Liikala, ceramic sculpture, masks and paintings, thru June 10, Mon.-Fri., 10 am-3 pm. Gumption, 1563 Page, SF, 626-7447.

Hitoshi Nakazato, recent graphic works, thru June 19, Tues.-Sat., noon-6:30 pm. Upstairs Gallery, 1457 Grant Ave., SF, 989-4522.

Jay Pfiel, etchings, thru June 11, Mon.-Sat., 10 am-10 pm and Sun., 11 am-8 pm. Books Plus, 3910 24th St., SF, 285-8448.

Ludwig Redl, works in resin, thru Sat/29, Tues.-Sat., 11 am-6 pm. Grapestake Gallery, 2876 California, SF, 931-0779.

Seymour Rosofsky, recent paintings on paper, thru Fri/28, Mon.-Fri., 11 am-5:30 pm. The Graphics Gallery, One Embarcadero Center, Battery/Clay, SF, 989-7676.

Zhdan Rudnycky, Windows on Walls, paintings, thru June 6, Wed.-Sun., noon-5 pm. Southern Exposure Gallery, 401 Alabama, SF, 626-0392 or 626-1528.

Melvin Schuler, sculpture, thru Sat/29, Tues.-Sat., 11 am-6 pm. James Willis Gallery, 109 Geary/Grant, SF, 989-4485.

Richard Shaw, new work, thru June 5,

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Raymond Shangkoon and friends, Sat/22.



Eileen Gilbert Hill's metal containers, thru Sat/29, Anneberg Gallery, SF, 775-7609.

Tues.-Sat., 11 am-6 pm. Braunstein/Quay, 560 Sutter, SF, 392-5532.

June Wayne, recent paintings, lithographs and tapestries, thru Fri/28, Mon.-Fri., 11 am-5 pm. Van Doren Gallery, 10 Gold, SF, 392-0434.

Roberta Weir, oils, watercolors and drawings, thru May 31, Mon., 11 am-2 pm; Tues.-Wed., 11:30 am-2:30 pm. Women's Art Gallery, 2134 Allison Way, Berk., 848-1882.

Ira Yeager, paintings, thru June 5, Tues.-Sat., 11 am-5 pm. Lawson Galleries, 54 Kissling, SF, 626-1159.

Group Shows

63 Bluxome: Kate Feldman Delos, Susan Morvitz and Susan Pepper, prints and drawings, thru May 24, Wed.-Sun., noon-5 pm. 63 Bluxome, SF.

California Gallery: sculpture by Fred Strebel and paintings by Christopher Wilhelm, thru Fri/21, 2877 California, SF, 922-2975.

Capricorn Asunder: Japan Now, contemporary Japanese works, thru Fri/28, daily 10 am-6 pm. 165 Grove, SF, 558-3464.

Earthworks: studio potters' spring sale, Fri/21-Sun/23, 10 am-6 pm. 2547 8th St., Berk., 841-2926.

Eliane Ganz Gallery: Color on Paper, drawings by Sonya Delaunay, Alan Davie, Hans Hoffman, Milton Avery, Motherwell and others, thru June 22, Tues.-Fri., 11 am-6 pm and Sat., noon-6 pm. 3450 Sacramento, SF, 931-7542.

First Majority: The Great Mother, a juried group show of women artists, thru Sat/29, Tues.-Sat., noon-4 pm. 2438 Durant, Berk.

Dee Graves, paintings and Norma Anderson, sculpture, Sun/23, 1-8 pm. 106 Cornelia, Mill Valley, refreshments served.

Hufbauer Gallery: prints by James A. Coughlin and Karl Kasten, thru June 26, Tues.-Sat., noon-4 pm. 2037 University, Berk., 848-0412.

Magnes Museum: Twelve from the Soviet Underground, documentary photo-panel of paintings, graphics and sculptures, thru June 2, Sun.-Fri., 10 am-4 pm. 2911 Russell, Berk., 849-2710.

Maxwell Galleries: paintings by California Artists Catherine Adair Wilson, Jim Gordon, Dorothy Rice, Gordon Cope and Gregory Sumida, thru June 3, Tues.-Sat., 9:30 am-5:15 pm. 551 Sutter, SF, 421-5193.

SF Art Institute: Spring Show of students' works, thru June 20, daily 10 am-4 pm. 800 Chestnut, SF, 771-7020.

Upstairs Art Association: paintings and drawings by Loughran O'Connor, Walt Zucker, Liz Watts, Ken Guley, Judy Pittman and others, thru June 1, Mon.-Sat., 10 am-5 pm. 927 Broadway, Oakl., 893-8876.

William Sawyer Gallery: Jo Hanson's film murals and rubbings and gouaches by Gordon Lambert, thru June 4, Tues.-Sat., 11 am-6 pm. 3045 Clay, SF, 921-1600.

Photography

Tupper Ansel Blake, wildlife photography, thru June 26, Mon.-Sat., 10 am-6 pm. Metes and Bounds, 215 2nd St., Sausalito, 332-6131.

Julia Margaret Cameron, 40 portraits, thru July 3, Thackeray & Robertson, 2266 Union, SF, 567-4842.

Classic Camera Museum: American railroad photos, plus antique camera exhibit, Mon.-Fri., 11 am-5 pm and Sat., 11 am-4 pm. 1780 Mission/14th St., SF, 863-6884.

William DeLappa, Tues/25-June 25. California Gallery, 2877 California, SF, 922-2975.

Focus Gallery: Fred Lonidier and Philip A. Steinmetz, Myth Antidotes, thru May 29, Tues.-Sat., 11 am-5 pm and Thur., 7-9 pm. 2146 Union, SF, 921-1565.

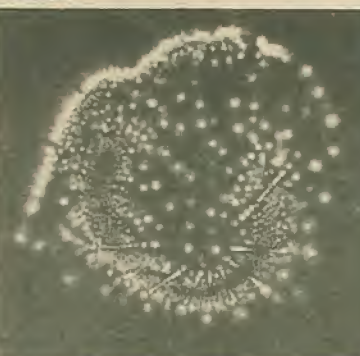
David MacLay, Drawn Photos, thru May 31, Mon.-Thur., 9 am-9 pm; Fri., 9 am-3 pm and Sat., 10 am-3 pm. Galeria, UC Extension, 55 Laguna, SF, 861-6833.

Albert R. Nahman, thru June 19, Wed/Sat., noon-6 pm and Sun., 1-4 pm. Secret City Gallery, 306 4th Ave./Clement, SF, 752-5251.

Phoenix Gallery: Arnold Newman and Jacques Henri Lartigue, thru June 5, Tues.-Fri., 11 am-6 pm and Sat., noon-5 pm. 257 Grant, SF, 982-2171.

Mary Swope, Xerox self-portraits, thru May 31, Mon.-Thur., noon-9 pm and Fri.-Sun., 10 am-4 pm. Downstairs Gallery, UC Extension, 55 Laguna, SF, 861-6833.

Angel del Valle, Los Sembradores, on campesinos who cultivate marijuana in Mexican highlands, thru June 11, Wed.-Sun., noon-5 pm. Galeria de la Raza, 24th St./Bryant, SF, 826-8009.



Photographs by Robert S. Boni on exhibit Thur/20-June 10, Gallery West at Cal State Hayward, 881-3299.

POETRY

The Hair-Raising, benefit reading and book party for *The Hair-Raising*, anthology of poems and photographs by women, Sat/22, 8:30 pm. Cal's Paw Palace, 2547A 8th St., Berk.

Cody's: benefit reading for Kelsey St. Press with Kit Duane, Rena Rosenwasser, Karen Brodine, Patricia Dienstfrey and Marina LaPalma, Wed/26, 8 pm. Cody's, Telegraph/Haste, Berk., 75e.

Intersection: book party for Terry Clark,

Mon/24; Matt McKay, Noni Howard and Robert Ward, Tues/25; Bulbul Singh, Sun/30, 8:30 pm, 756 Union, SF, 397-6061, \$1 donation.

La Salamandra: Bill Robinson, Mon/24, 8 pm, plus open reading at 9:30 pm. 2516 Telegraph, Berk., 841-9070.

The Pyramid: Edmund T. Howard, Thur/20; Joe Singer, Thur/27; 9:30 pm, plus open reading at 8:30 pm. Columbus/Jackson, SF, free.

SF Ecology Center: Michael Nimzik and John Bracker, Thur/20; David Fisher and Leland Stoney, Thur/27; 8:30 pm. 13 Columbus/Jackson, SF, 282-0609.

GAY

Lesbian organizing meeting, Sat/22, 1-4 pm, Full Moon Coffeehouse for women, 18th St./Eureka, SF, 864-9274.

Group jogging: Fort Point-Marina Green run, Sun/23, meet 10 am at Fort Point under the Golden Gate Bridge; Memorial Day Lake

Merced run, Sun/30, meet 10 am at the Lake Merced Boat House; both SF, call 626-9081 or 626-1350 for more info.

Gay History Series: Homosexuality and Class Warfare in the West, Sun/23; Sex among the Zombies (the link between the Pentagon and Castro Street), Wed/26 and Sun/30; all 8 pm, 32 Page/Market, SF, 626-8138, \$1.50 donation.

Gay Freedom Parade Committee encourages participation of women and Third World people, meeting Sun/23, 2 pm. Commission Room, SF Library, Larkin/Fulton, SF, call 626-9703, 928-6071 or 543-3900 for more info.

Lesbian teachers group, Mon/24, 7:30 pm at 55 Cumberland, SF.

Lesbian Feminist Alliance meets every Sun., 2 pm, at the Women's Center, 177 S. 10th St., San Jose, 778-7665.

Coalition to Defend Gays in the Military meets every Tues., 7:30 pm at 32 Page/Market, SF. The coalition plans a rummage sale fund-raiser; if you have books, clothing, furniture, etc. to donate call 431-1522 to arrange for pick up.

RADIO WAVES

FRIDAY, MAY 21

Socialism and Sex Roles. How socialism affects sex roles in Vietnam, Cuba and China. **As Men**, KPFA 94 FM, 12:15 pm.

Cabaret. The original Broadway cast with Joel Grey. **Show Album**, KRON 96.5 FM, 1 pm.

Life, Liberty and the Pursuit of Happiness. The last in a series sponsored by the San Francisco Consortium with Kevin Starr. KALW 91.7 FM, 1 pm.

The 1926 Vintage. An opera program hosted by George Jellinek. KOED 88.5 FM, 2:30 pm.

The Afro-American Heritage. An interview with author Alex Haley. KOED 88.5 FM, 3:30 pm.

New York Philharmonic, recorded live. Haydn's *Cello Concerto in C major*, Maderna's *Quadrivium* and Dvorak's *Symphony No. 7*. KDFC 102.1 FM, 6 pm.

Live SF Symphony broadcast. Olly Wilson's *Voices*, Richard Strauss's *Sinfonia Domestica* and William Russo's *Street Music*, a *Blues Concerto* (world premiere). KKHI 1550 AM/95.7 FM, 8:30 pm.

SATURDAY, MAY 22

Solar Energy. Science fiction writer Isaac Asimov hosts. **Ford Hall Forum**, KOED 88.5 FM, 8 am.

Poor and working people in the Bay Area and around the world are featured within jazz, soul, live interviews, news features, poetry, laughter, sounds. **The Mothercode**, KPFA 94 FM, 2 pm.

The Blue Ridge Folklife Festival featuring E. C. and Orna Ball, John Jackson, Homer Walker, Archie Edwards and Daniel Womack. **Folk Festival, USA**, KALW 91.7 FM, 5 pm.

W. A. M. (White-Anglo-Saxon Males) spokesman Joseph Bavaresco discusses women's liberation, racism and discrimination with Julia Hare. **Reactions**, KSFO 560 AM, 7 pm.

The American Way of Birth. Suzanne Arms, author of *Season to be Born* and *The*

Immaculate Deception; obstetrician Dr. Don Creevy; Peggy Emrey, Director of Nurse-Midwife Service of SF General and French Hospital Ob-Gyn Director Dr. George Winch debate on who should deliver our babies, where and how. **Reactions**, KSFO 560 AM, 7 pm.

Saturday Night at the Opera. La Fedelia Premiata by Haydn with the Suisse Romande chorus and Lausanne Chamber Orchestra. KDFC 102.1 FM, 8 pm.

Prop 15. A debate. Simulcast with KOED channel 9. KOED 88.5 FM, 8 pm.

Incest. How it affects daughters, mothers and fathers. **Ms. Understood**, KSFO 560 AM, 8:30 pm.

Burn, Witch, Burn. A chilling tale set in 1692 about the bigoted persecution of Salem Village women by the Reverend Cotton Mather. **Mystery Theater**, KSFO 560 AM, 9 pm.

Space — Exploratory Journey. An examination of the evolving awareness of our cosmic environment. **New Dimensions**, KOED 88.5 FM, 10 pm.

SUNDAY, MAY 23

Edo de Waart, San Francisco Symphony Orchestra's new Music Director-designate, is interviewed with samples of his work. KALW 91.7 FM, 3 pm.

Southeastern Europe music performed by the Silver String Macedonian Band. **Globetrot**, KBRG 105.3 FM, 4 pm.

The Struggle in Southern Africa. Systematic analysis of the current situation in Southern Africa. **Next**, KPFA 94 FM, 7 pm.

Sunday Night Opera. Verdi's *Il Corsaro* performed by the New Philharmonia Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

Issues confronting the East Bay will be discussed by Marvin Lichtenhal and Tod Nierika of the 9th Assembly District. Also **Prop 1** — Childcare in SF. **Response**, KJAZ 92.7 FM, 9 pm.

Grace Slick, a conversation. A two-hour interview with the lead singer of Jefferson Starship. KSNB 95 FM, 10 pm.

The Slave. A new play by Amiri Baraka (Le Roi Jones) unfolding with the consequences of race wars in the future. KPFA 94 FM, 10 pm.

MONDAY, MAY 24

Barry Lyndon. The motion picture soundtrack starring Ryan O'Neal and Marisa Berenson. **Show Album**, KRON 96.5 FM, 7 pm.

Classical selections. Saint-Saens's *Piano Concerto No. 5 in F major* ("The Egyptian") and Beethoven's *Symphony No. 4 in B-flat major*. KDFC 102.1 FM, 8 pm.

The Shadow. This episode: Prelude to Terror. **Golden Age of Radio**, KSFO 560 AM, 8 pm.

California's People's Music. Music based on ethnic traditions. Italian music from Cafe Trieste, Russian balalaika music from Troika's, Cajun music with the Louisiana Playboys, Plains dances recorded at the Native American Pow-Wow in Newark, The San Francisco Taiko Dojo and Mariachi Continental with Rosalio Lopez. KPFA 94 FM, 8:30 pm.

Nuclear Power and Radiation. An interview with Dr. John Golman, professor emeritus with the University of California and former Associate Director of the Lawrence Livermore Laboratory. Golman offers explanations of the biological effects of radioactivity on human health. KPFA 94 FM, 10 pm.

TUESDAY, MAY 25

Boston Symphony broadcast. Brahms's *Symphony No. 1 in C minor* and Dvorak's *Cello Concerto in B minor*. KKHI 1550 AM/95.7 FM, 8 pm.

The Authentic Female Voice . . . Would You Know It If You Heard It? Barbara Gravelle and Jessica Hagedorn read from their writings and discuss the woman's voice in poetry. Phone-in during second half of program. **Planet on the Table**, KPFA 94 FM, 9 pm.

The God Vulcan interferences with the proliferation of man's ultimate weapon in *Fireball*. **Mystery Theater**, KSFO 560 AM, 9 pm.

WEDNESDAY, MAY 26

Classical selections. Rossini's *La Gazza Ladra* Overture, Mozart's *Violin Concerto No. 5 in A major* and Rachmaninov's *The Rock*. KKHI 1550 AM/95.7 FM, 8 pm.

Corpse Wrote Shorthand. A bank book-keeper, imprisoned for a crime he didn't commit, vows to make the guilty person pay. **Mystery Theater**, KSFO 560 AM, 9 pm.

THURSDAY, MAY 27

Sugar. The hit from last year's Civic Light Opera season with Robert Morse. **Show Album**, KRON 96.5 FM, 1 pm.

Behind Bars. Committee for Prisoner Humanity and Justice brings listeners up to date on conditions in penal institutions and the movement that seeks to change them. **Before the News**, KPFA 94 FM, 5 pm.

The Aztecs. An examination of their social and political organization as stated through their poets. **Third World Collage**, KPFA 94 FM, 7:30 pm.

Classical selections. Schubert's *Allonso & Estrella*, Vaughan-Williams's *Symphony No. 2* and Glazounov's *Cortege Solennel in G major*. KDFC 102.1 FM, 8 pm.

Demon Lover. A woman threatens to kill a man if he doesn't return her amorous advances. **Mystery Theater**, KSFO 560 AM, 9 pm. —B. Lance Greenfield

GUARDIAN CLASSIFIEDS

LEGAL NOTICES

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FICTITIOUS BUSINESS NAME STATEMENT

File No. 18801

The following person is doing business as: ENRIQUES, 2103 Taraval St., SF, CA. 94116.

Enrique U. Hernandez, 2372 Bryant St., SF, CA. 94110.

This business is conducted by an individual. Signed Enrique U. Hernandez

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 6, 1976.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70338

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18816

The following person is doing business as: ODALISQUE, SAN FRANCISCO ODALISQUE, ODALISQUE MAGAZINE at 1458-A Haight St., SF, CA. 94117.

Will Alston Beinhorn, 1458-A Haight St., SF, CA. 94117.

This business is conducted by an individual. Signed Will Alston Beinhorn

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 7, 1976.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70336

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18723

The following person is doing business as: ASTRO* CARTO*GRAPHY at 191 Frederick St., SF, CA. 94117.

James Slayden, 191 Frederick St., SF, CA. 94117.

This business is conducted by an individual. Signed James Slayden

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 30, 1976.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70335

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18639

The following person is doing business as: TOOT SUITE JEWELRY at 479 Collingwood, San Francisco, CA. 94114.

Peter Joseph Hansen, 479 Collingwood, San Francisco, CA. 94114.

This business is conducted by an individual. Signed Peter Joseph Hansen

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 26, 1976.

Pub. Dates: May 6, 13, 20, 27, 1976.

B-70299

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18755

The following persons are doing business as: CLEARLIGHT CO., at 4674A 18th St., SF, CA. 94114.

Edward A. Rosenthal, 412 Central Tower, SF, CA. 94103.

James Goodwin, 200 W. 78th St., New York City, NY.

This business is conducted by a general partnership. Signed Edward A. Rosenthal

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 3, 1976.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70337

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18062

The following persons are doing business as: PAMBILI BOOKS at 1056 14th St., #5, San Francisco, CA. 94114.

Michele Seville Smith, 1056 14th St., #5, San Francisco, CA. 94114.

Doris L. Asantena, 90 Apollo St., San Francisco, CA.

This business is conducted by a general partnership. Signed Michelle S. Smith

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 21, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

B-70246

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18661

The following persons are doing business as: ABRAXAS ELECTRICAL CONTRACTORS at 1318 Masonic Ave., San Francisco, CA. 94117.

Thomas Giordano, 1318 Masonic Ave., San Francisco, CA. 94117.

Charles Ryan, 5106 Roosevelt Way, San Francisco, CA.

This business is conducted by a general partnership. Signed Thomas Giordano

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 27, 1976.

Pub. Dates: May 6, 13, 20, 27, 1976.

B-70301

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18766

The following persons are doing business as: LOVING RELATIONSHIPS SEMINARS at 2711 Sacramento St., SF, CA. 94115.

Michael George Fatjo, 2711 Sacramento St., #5, SF, CA. 94115.

This business is conducted by an individual. Signed Michael George Fatjo

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 4, 1976.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70334

BENJAMIN WINSLOW, attorney. 1795 Union St., SF, CA. Phone: (415) 441-5943.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70334

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18765

The following person is doing business as: 1064 DOLORES STREET at 1064 Dolores Street, San Francisco, CA. 94110.

Ronald D. Moskowitz, 1700 Broadway, SF, CA. 94109.

This business is conducted by an individual. Signed Ronald D. Moskowitz

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 4, 1976.

Pub. Dates: May 13, 20, 27, June 3, 1976.

B-70321

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18665

The following person is doing business as: DEFRANCESCO FILMS at 394 Fair Oaks St., San Francisco, CA. 94110.

Joseph A. DeFrancesco, 394 Fair Oaks St., San Francisco, California on April 27, 1976.

This business is conducted by an individual. Signed Joseph A. DeFrancesco

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 27, 1976.

Pub. Dates

FICTITIOUS BUSINESS NAME STATEMENTS!

\$25! —
Call Steve, 824-2506, or see our representatives at City Hall, Room 317, THE CALIFORNIA NEWS-PAPER SERVICE BUREAU.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

File No. 14304
The following person has abandoned the use of the fictitious business name M & P YOGURT COMPANY at 900 Leavenworth Street, San Francisco, California 94109.
The fictitious business name referred to above was filed in County on April 11, 1975.
Paul I. Malcoff, 701 Post Street, Apt. 707, San Francisco, CA 94109.
This business was conducted by an individual. Signed Paul I. Malcoff
This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 14, 1976.
Pub. Dates: April 29, May 6, 13, 20, 1976.

ARTS & ANTIQUES

French Doors, used. We gotta lotta. Lotsa sizes and styles.
845-4751

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

Jewelry Items, necklaces, rings, bracelets, beads, amber, malachite, hishi, etc. Low price. 566-7014.

FINE TIBETAN TANKAS
Paintings of various Vajrayana (Tantric) deities, including Buddhas, Taras, Padmasambhava, and others. Also Mandalas. 843-5671.

Discover Beauty and The Best:
GALERIA HONORA
Original, Affordable Paintings
524 Union, off Grant
24 HR. PHONE: 392-3594

Immac. 8" solid Oak pull-leaf table. 30 glass doors. Glass knobs. 60 wood doors. 285-5463 or 647-2819.

Beautiful quality furniture. Many handcarved oak antiques. Cost + freight charges. 549-0876 evenings, Mon.-Fri.

Venus de Milo
ANTIQUES & IMPORTS
132 MISSOURI ST. at 17th St., SF 621-1156
New Arrival of Several Containers of Fine European Antiques, Collectors Items. (Wholesale Prices). Dealers & Decorators Welcome!
Mon.-Sat.: 9 am-6 pm,
Sun.: Appt. Only.

Selling out great junkie suitable for your own flea market business. 964-7181, eves., wkends.

Bracelet, silver. 28 pale blue turquoises, flagstone paved. Navaho. 1 1/2" by 7" diameter, \$225.
Buckle, silver, bow pattern. Hopi signed wh/s JDY. \$40. Old Jacloh, single strand, green turquoise. Five white shell corns, coral end pieces, \$100. Stained Glass Window Art Nouveau with beveled pieces. 18" by 19 1/2" \$100. Peter Tucker. 563-6691, Between 11 am and 7 pm.

ART SERVICES

Need fast repro-quality stals, reverses or half-tones? The Guardian Camera Works provides quality work, low prices, and same or two-day service. See page 15 of this issue for price list, schedule and phone number.

Students, craftsmen, reasonable rates to cast your wax models. Also repairs, creative custom jewelry. Anita, 431-3060.

CRAFTSPEOPLE
Wanted: soft-sculpture, stitchery, weaving, etc. Natural fibers only. No clothing. Consignment basis. Excellent location. Tele.: (11-6) 928-3331.

WE DESIGN, YOU SIGN
Custom-made greeting cards — if you have an idea, we'll do the rest — hand-carved woodcut prints — 2 weeks notice — call Pat — 824-7660.

JEWELRY WITH A MESSAGE
"Lolabrigita"? "Lover"? "Available"? "Smile"? Choose ANY one-word name or message, wear as an elegant pin or pendant. SF's only "writing-in-wire" artist makes it in 12K gold-filled or sterling wire. \$4.50 each. Includes tax, mailing (for 18" or gold-filled pendant chain add \$5). 1-week delivery. Check, m.o.'s, inquiries to B. N. Jewelry, 148 Beaumont, SF, CA. 94118.

Muralist needs walls commercial or residential M. Dean Austin, 441-4545, ext. 63.

ATTENTION SILK-SCREEN PRINTERS
We are experienced specialists at screen-process "make ready."
• Photo-reproduction — Duo-tones, Half-tones, Mezzotint, Special textural effects, etc.
• Screen-making — silk & synthetics.
• Stencil-making — Photo & handcut, direct & indirect.
Check out our service.
WE DO EVERYTHING BUT THE PRINTING
Photo & Stencil, 524-8700
1049 Camelia, Berkeley

AUTO PARTS & SERVICE

Experienced mechanic will work on all cars, foreign or domestic. Call 665-3895.

MERCEDES-BENZ
Used parts for sale. All models.
Autobahn Service & Repair 334-0119

TUNE-UPS
MINOR REPAIRS, CARBURETORS. INDIVIDUAL INSTRUCTION. All makes - parts at cost - \$8/hr.
TIM'S TUNE UPS
332-9100

In Downtown San Francisco - AUTO PARTS, FOREIGN AND DOMESTIC - Top Brands - Low Prices at Kray's - 160 7th Street - 621-3311.

Perpetual Motors
Anti-sexist, people's garage. Honest, quality work. All makes — especially Volvos, Datsuns. 863-1431. Tuesday-Saturday, 10-6.

AUTOMOTIVE

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

MERCEDES-BENZ
Will buy. Any condition. Any year.
Autobahn Service & Repair 334-0119

Basketcase wanted. Will pay top price for any year small Harley. Call 474-3132 after 6 pm.

'65 VW. Runs well. Battered body. \$275. 775-9381, anytime.

1972 VW bug, a real Mensch. \$1300 or best offer. Steve, 648-7414. 7 am-1 am, keep trying or Joanie, 824-6408.

'68 VW bug, ex. cond. in/out., rebuilt engine, new tires, clutch. Needs some brake work. 1st offer closest \$1050. 626-6963.

BOOKS & PUBLICATIONS

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 434-1414 for info or books to donate.

PAPERBACK TRAFFIC BUYS
current quality paper and hardbacks, artbooks top cash or trade. 558 Castro, SF, 863-9165.

Farms for sale; Summer jobs in Rural America; positions & situations. Homesteading suppliers; monthly. COUNTRY CLASSIFIED, PO Box 7527, OAKLAND, CA. 94601. \$1 for sample issue, \$5 per year.

USED BOOKS — Hard/Soft about 4,000. Ex-Book Store stock. Aardvark-Zwieback includes Books-in-Print, 75-76. Some shelves, 664-9892 or 563-4936 Doug.

CHEAPOS

The Guardian Cheapos are a mini-bargain basement of items **FOR SALE** or **WANTED**. You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.**

DRAPES (4 at @25"x84") deep red and rugs (21"x36", 4"x6") red. \$40! Lance, 751-8028.

Stone cutters and jewelers Guatemalan jade slabs 1/2" thick, 4 1/2" by 5 1/2". \$50! Lita, 681-5911.

Briefly used waterbed and liner. Real comfy! 84" x 62". \$25. 861-1343.

King size waterbed w/frame, heater, liner & sheets. \$50. Call 863-2271.

Needed: elite typewriter. Rent/trade photo work for. Now-September. 863-3421.

CHILDCARE

GOOD TIMES AFTER SCHOOL
ACTIVITY PROGRAM for primary school age children. Summer sessions, June 14-September 3, 12-5:30 pm. Call Good Times Commune. 864-9181.

San Francisco Infant School opening June 1. Ages 6 mo.-3 yrs. Full or part-time. Call 585-2784 or 648-4245.

29th ST. FEMINIST COMMUNITY DAYCARE
Openings for 2 1/2-4 yr. olds. 9-5 parent-run co-op. Call 282-9870, 285-0426, days; 824-8249, eves.

CLOTHING

BIRKENSTOCK FOOT PRINTS
All styles - all sizes - 1734 Taraval SF - Hours 11 am-5 pm, Tuesday through Saturday.

COUNSELING

A safe place to feel, to experience yourself, to become whole again. Primal-based, 3-week intensive, plus follow-up. Ruth, 454-6258, 924-3866.

HYPNOSIS
Know and better yourself through self-hypnosis. Ethical, qualified, highly trained hypnotist. 776-4260.

THE BERKELEY CENTER
Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.
(415) 548-3543

The Center Within
Primal process, intensive and follow-up. Sliding scale. 20 Mather Rd., San Anselmo (415) 456-4588, (415) 453-6967.

Private consultations, classes in personal development and meditation. My frame of reference is parapsychology. 15 years experience. Mark De-Shazo. 332-9100 ans. serv.

INTEGRAL COUNSELING CENTER
A Holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being.
CRISIS AND GROWTH COUNSELING
Sliding fee scale. 3736 20th St., 648-2644.

THE CLEARING
Offering counseling evolved from primal therapy. Flexible intensives. PO Box 835, San Rafael 94902. 457-4622. We'll return your call.

Richard Morril, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

GESTALT & DREAMWORK
Short-term deconditioning work. 12 sessions, with supportive group follow-up. Sliding scale. Chris Elms, M.A., 849-4762.

CONSCIOUS MOVEMENT
A therapeutic Dance Experience leading to mind/body integration. Contact your UNIQUE, natural movement and energy. I work with all levels. Ruth Gould, MA Dance Therapy, NYU. 451-8261, 841-6500. Box 391.

WOMAN FOCUS
Group and individual work for women who are finding MOTHERHOOD painful and want to consider alternatives: dropping out, part-time or shared mothering. The focus is on you, not the family or society. Pros and cons, support and resource information.
Sliding Scale 654-4456 or 841-6500

PRE-ORGASMIC WOMEN'S GROUP
Ten, 2-hour evening sessions, beginning June 21 in Berkeley. 841-8484.

DREAM COUNSELING & BODY-WORK
Zurich-trained, Buddhist Jungian approach. Rates based on your ability to pay. Gary Rosenthal: 848-9123.

You can last longer! Sex therapy. Surrogate partners. Licensed clinic. North Berkeley Counseling Service. 526-1975.

Psychospace
The relativity of human processes, whereby self-image, ideal self, dreams, relationships, issues of sexuality, dependency, aggression . . . Practical problems of crisis and growth shall unfold the real you. Michael Aguzin, Psychospace Founder, Counselor, 441-4545, ext. #35. 9 am-7 pm, M-S; Sunday, 12-4 pm.

DANCE/MOVEMENT THERAPY
Given by Luanna Reid, M.A. under the auspices of The Howard Institute. 839-9825.

PRIVATE PERSONAL E. BAY CREATIVE COUNSELING
Mature, experienced clinical members ITAA now available for private work with you on Life Script. Gestalt, guided imagery or alpha-training may also be used for your benefit. Women's and men's groups too. Call Lamar or Renata, 529-0886.

EMPLOYMENT

BAY GUARDIAN
Guardian Classifieds has an opening for full-time Manager-Salesperson. Energetic, organized, previous experience nec. Guardian Box 3-A.

Wanted: experienced Compugraphic typesetter, preferably with newsprint/mag. background, for full- or part-time work. Speed and accuracy vital. Send letter and resume to K. Dunster, Guardian, 2700 19th St., SF, CA 94110.

Good Opportunity for an aggressive, energetic salesperson. Experience necessary, display advertising sales exp. preferred. Please respond to Box 3A, Guardian Classifieds, 2700 19th Street, SF 94110. Attn. Linda S.

Hi-energy, organized classified advertising assistant. Good with figures, dependable, works well with people. Guardian Box 3A.

The BAY GUARDIAN has immediate openings for phone solicitors part-time, evening hours. If you have a good phone voice and enthusiasm for the Guardian, call Glenn Murta. Mon.-Thurs., 5-9 pm at 824-7660 for details.

ARE YOU UNEMPLOYED?
Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Fri., 11-2; Mon. and Wed., 5 7:30. 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

ACCOUNTANTS-BOOKKEEPERS
Temporary assignments. Apply 681 Market St. Accountants Temporary Staff. Call 495-TEMP.

FIND A JOB YOU ENJOY!
Seminars, individual counseling, Resumes. Call for no-cost interview.

CAREER DESIGN
San Francisco (415) 929-8150 or 929-8161
Recognized Career Experts

Part-time legal secretary. \$3.50/hour to start. Hours flexible, casual atmosphere, interesting cases. Excellent typing essential. Call 563-4390 days.

get a job
EMPLOYMENT SEARCH ASSISTANCE
CALL
444-7411
FOR APPT. & INTRODUCTORY MATERIAL
Offices in San Francisco
A TAX DEDUCTIBLE SERVICE

THE VILLAGE INN, Monte Rio, will barter room for qualified handyman. (707) 855-2738.

Wanted: Cross-country bus drivers for the Grey Rabbit buses. Must be over 25 and have past driving and mechanical experience. Send resume with references and phone number to Grey Rabbit, 5716 Genoa St., Oak., CA. 94608.

Talented, dedicated young photographer for assistant/apprentice. Conditions flexible but must be learning situation. Contact D. Wharton, 1708 Sunset Avenue, Santa Barbara, CA 93101.

MONTESSORI ADMINISTRATOR
1/4 time position at Berkeley Montessori. Montessori background & administration experience required. Salary open, send resume. 2030 Francisco St., Berk. 94709.

Attractive women wanted for film work up to \$200 per day. Nudity required. No exp. necessary. Call R. W. Studio — 421-8247.

Interviewer wanted for part-time telephone work. Not a selling job. Give phone number. Must have private line. Mail letter including education, work experience, and names of references to: Arbitron, Field Operations, 4320 Ammendale Road, Beltsville, Maryland 20705. An affirmative action employer, M/F.

Illustrations wanted for anti-racist, feminist children's book. Send copies of drawings to New Seed Press, Box 3016, Stanford, CA.

LIGHT DELIVERY
P/T, 2 1/2-3 hrs. per day need econ. wagon or van, 871-2971.

Public relations director - full-time paid position in the heart of California's wine country. Experience necessary. Send resume to Napa Valley Theater Co., P. O. Box 2298, Yountville, CA. 94599.

Physician seeks mature, loving woman for live-in childcare of three-year-old girl, 548-7384.

EARN MONEY. Circulate petitions for the COMMITTEE OF FINANCIAL & CIVIL REFORM on June 8, 1976. Work 7 am-9 pm & 6 pm-8 pm. Must be registered voter in Oakland. Contact Anita Williams at 465-1187 or 465-1265 from 10 am-5:30 pm, Monday thru Friday.

EMPLOYMENT WANTED

Experienced, resourceful, professional for typing, housework, plant care, errands. What have you. I have a car. Call Merry, 863-3522

DENTISTS
Are your auxiliaries screaming for vacations, a leave of absence or perhaps more flexible hours? If so, my need for pt-time temporary employment is useful to you. Experience, adaptability. Call 285-6022.


We Want to Sell Your Property

Colonial Realty & Investment Company

2323 Irving Street
Call 564-1100

GIVE 'EM...



H is for . . .
Home Furnishings & Home Services.

Place your ad for 4 or more weeks in "Home Furnishings" or **ANY** "Home Services" classification & we'll insert it two more times at **NO EXTRA COST!** Our regular discounts still apply! ("H" offer good from 5/20/76 to 5/28/76).

REMEMBER: This offer applies **ONLY** to ads appropriate to the above categories.

BE SURE AND ASK FOR THE ALPHABET SPECIAL.
GUARDIAN CLASSIFIEDS, 2700 19th St., SF, CA 94110
or call 824-2506 for more info

GRAPHIC BY STEVE CAMPBELL

ENTERTAINMENT
BILLBOARD

A cultural evening for women will be held on Friday, May 21 at 7:30 at 165 Grattan St. at Stanyan in SF. The Berkeley-Oakland Women's Chorus, the Stepping Out Dance Collective and the film "We're Alive" will be featured. Donations start at \$2. Free childcare will be provided.

EXHIBITIONS

PRINTMAKERS' GALLERY
SPRING JURIED EXHIBITION
May 11-June 27
Group Show of Graphics by members of the GRAPHIC ARTS WORKSHOP
Open House, May 16, 1-5 pm
6253 California St., at 25th Ave., SF
386-9524

ROGER YOGIS & TOBEI
Recent works / paintings & drawings
Just Desserts / Pacific Through June 12
1469 Pacific Avenue 673-7144

Second Annual
Old Creamery Crafts Festival
Memorial Day weekend, May 29, 30, 31st. Highway
One, Point Reyes Station.

FOO

GINSENG
Helps the body adapt to stress. 100% pure white
Gae Poong brand Korean ginseng. 1 oz. \$4.50
ppd., 1 lb. \$55 ppd. Contact Mongo Moon, 412-B
Capp Street, SF 94110.

INTERNATIONAL STOVE
Superb gourmet catering. Formal and intimate
affairs. Call Carol or Steve, 824-4406.



**Pacific
Auto
Works**

All Foreign and
Domestic Repairs
931-7825
Guar VW Engines
at Peoples Prices
VW Tune Ups
\$10.95
and Parts with Ad
1970 McAllister
near Petrini Plaza

Let Us Cater Your Next Party
Food specially prepared. Wholesome and delicious.
Vegetarian menus available. Call Angie, 664-9345.

Good places to eat? Read
the Guardian restaurant reviews.

A MOVABLE FEAST
Gourmet Down-Home
Vegetarian Weight-Watchers
Divine Desserts
dinners brunches teas

Cooking done by us in your home. Shopping
and clean-up included. Call Anna (548-5150) or
Judy (849-0994). Afters/Eves.

GARAGE SALE

Apt. Sale: Cinder blocks, material, acrylics, drapes,
clothes, bookcase, bureau, + lots more. Call
673-5166 after 6 pm, daily, & 9 am-7 pm weekends.

Benefit Rivendale School. Gala event! Don't miss
it. 2nd and Fulton. Sat./Sun., 10 am-6 pm.

GROUPS

T-A GESTALT GROUPS
Let go of old self-destructive ways and re-decide
how you will live your life. Weekly groups. \$50 per
6 weeks or MediCal. Also occasional weekends.
Call 548-7475.

**MASSAGE WORKSHOP IN
THE REDWOODS**
JUNE 4-6
a relaxing weekend learning to share your energy
with a caring, nurturing style massage at a 30-
acre retreat just 1 1/2 hrs. south of SF in the Santa
Cruz Mts. The complete wkend-sauna, swimming
pool, instruction, food and lodging - \$35.

Our staff is certified and trained in massage, deep
relaxation, and body movement.

An AHLEF recreation program
for registration call
285-1916 or 841-6500, ext. 388.

BIOFEEDBACK
Classes & individual training for learning deep
muscle relaxation, creativity, concentration, medi-
tations. 444-5513.

Prometheus Growth Center, 401 Florence, Palo
Alto. Weekly open psychodrama groups and week-
end workshops. Fri. & Tues. 8:15 pm, \$5. 328-
6137.

WOMEN
ALYSSUM/EAST
Women share your experience, strengths and
needs with other women. On-going Drop-In Group.
Feminist Perspective Facilitation, Bodywork. Work-
shops available. \$3. Thursdays, 4:30/7:30. 1710
Franklin, Oakland near 19th St. BART.
421-3128

**REACH OUT
And Touch Within**
Eve. & aft. groups in SF, Berkeley and Marin. Men
and women. Twelve weeks of positive self-relating
in a supportive experience. Molly Willett, MA. Human-
istic Psychologist and author of THE SELF CON-
NECTION. \$5. Phone, 388-3692.

MASSAGE — WORKSHOP

Sat., May 1st and Sun., May 23rd—Learn to give
and receive sensitive, nurturing, flowing, massage.
Non-sexual. Sausalito houseboat with hot tub.
Caryn Simon, 652-0906.

This is not for everybody. We are an ongoing group
of marrieds with children, into sharing our ex-
periences in open relationships. If interested,
respond to Guardian Box 10-27-P.

TOGETHER AND FREE
DISCUSSION GROUPS

Together and Free is a new discussion group,
focusing on communication between men and
women within a social environment stressing sup-
port and honesty. The group is primarily a social
gathering. Meets every Friday and Tuesday eve-
ning. Public: \$2.50. Students: \$2.
Topics for discussion: Friday evening, 7:30 pm.
May 21: Commitment vs. Convenience in a Relation-
ship. How do we transcend the superficial in a
relationship in order to establish deep and mean-
ingful ties with another person?

Lecture: An Introduction to the Alexander Tech-
nique.
Singles Events, Tuesday evening, 8 pm.
Lecture, May 25: An Introduction to the Alexander
Technique (Part Two).
The California Club of California, 1750 Clay St.
at Van Ness, SF 94109. 563-3874.

Ready to move beyond separation of the sexes?
Group openings for men & women looking for new
positive ways to interact. Leaders trained in Gestalt
and Process Therapies. Mary Dempcy, LCSW,
Rene Tehista, LCSW. 922-6484.

Intensive Study and Practice of the five great
schools of Buddhism this summer, beginning
June 19. Meditation-weeks, study-sessions. Ordina-
tion platform. Write, call Gold Mountain Monastery,
1731 15th St., San Francisco, CA. 94103. (415)
621-5202, 861-9672.

ASSERTIVE BEHAVIOR
TRAINING

Next Group Begins May 26th
Individual Instruction Available
SOCIAL LEARNING CENTER
For Information, Call 665-7566

GESTALT THEATRE
SUB-PERSONALITIES

Each of us is many people. In a special summer
course in Gestalt Theatre, we will find the cast of
characters that live within us. Our aim will be to
find an appropriate expression for each and to
resolve conflicts between them. For any complex
person, and for any professional who deals with
complex persons. Evening classes meet once a
week. \$40 per month. John Argue, 841-2446.

SECOND
SELF-HEALING WEEKEND
MAY 28-30

Taoist health practices: Ten fundamental treasures.
Movement, Gestalt, Massage and More. Beautiful
Sonoma ranch. Hot tubs. Delicious vegetarian
meals. \$35 total cost. Call (415) 968-3462 or send
check to: SELF-HEALING CENTER, 2071 HUNTING-
TON LANE, LOS ALTOS, CA. 94022. LEADERS:
GENE NEUFELD, LCSW and MARGOT McNEIL, Ph.D.

BIG SUR

Wilderness Workshop
May 30-June 4 June 20-June 25

A 5-day workshop on basic wilderness skills and
the appreciation of other life forms. Two days in
remote Zen style retreat, 3400 feet above the
Big Sur coast and three days leisurely exploring the
Ventana wilderness. No hiking experience re-
quired. Led by retreat staff and professional guide.
Total cost - \$95
A GUILD for GROWTH presentation.
Call 326-3707

AWARENESS PROGRAM
EVERY MONDAY 4-8 PM AT 1791 UNION ST., SF
GESTALT FESTIVAL 1976
MAY, JUNE, JULY
FRIDAY, MAY 14: JOHN ENRIGHT
MAY 28, FILM: BIOENERGETICS AND GESTALT
UNITARIAN CHURCH, FRANKLIN/GEARY, SF
FEE: \$4 EACH VISIT AT THE DOOR
GESTALT INSTITUTE OF SF
(415) 776-4500

LOSE 5 LBS. 1 DAY

Fast all-day, Sunday, May 23, with The Shrinking
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MASSAGE

WEEKEND WORKSHOP IN THE
SANTA CRUZ MOUNTAINS
June 11-13

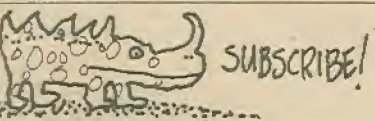
Relax in the redwoods and enjoy a weekend
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Weekend includes food, lodging and instruction by
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Total cost - \$40.

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No prior experience in dance necessary. Two-
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Francisco Dance-Movement Therapy Center, PO Box
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MASSAGE AND MOVEMENT WORKSHOP
Join us on June 5, 9-5, for a day of fun and re-
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Groups for singles in transition, divorced, and
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WORKSHOP

Improvisation, mime technique. French method.
8-week course starts Mon., May 24. Mon., Tues.,
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Poormand, professional mime performer. European
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For those who say they
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4 Wednesdays, 7:30/9:30 pm. Begins June 2.
Continuing beginners/intermediates: 4 Thursdays,
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Exhibiting in Chicago & SF galleries. Former Heli-
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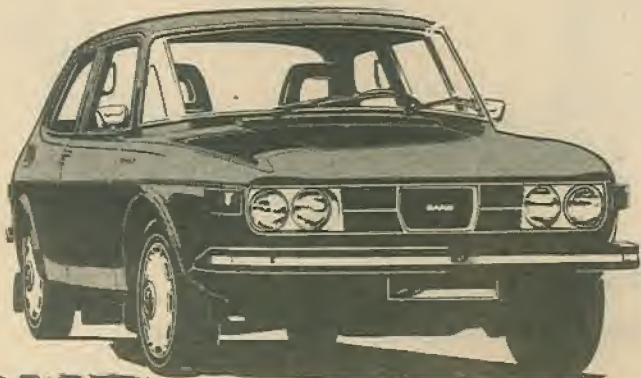
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Beginners quite welcome 433-5034

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Quiet, attractive w/f, 32, 5'8", varied interests, seeks sincere compatible man for long-term loving and sharing. Guardian Box 10-13-E.

Sailboat skipper, w/m, educated professional, seeks w/f, adventuresome, warm, crew for extended Pacific cruise. Reply Guardian Box 10-32-C.

Warmhearted, imaginative, amusing w/m, mid-forties, breaking out into a new life, seeks gentle, attractive woman, 30-40, preferably child-free and non-smoker, in or near Berkeley. Interests to share: law, non-psychoanalytic psychotherapies, sex, reading, music, cooking. Reply Guardian Box 10-32-F.

A very lonely Capricorn caught in a depressing situation. Ex-studio musician & vet of that dreaded war. Former inhabitant of NYC 29, 6'4", 205 lbs., brown eyes & skin. Prefer independent female correspondents regardless of race, age, religion or social beliefs. Interests: music, Asian literature, old movies, health food, sports & politics. Write: C. Howard Dilon, PO Box B-58202, Tamal, CA 94964.

I am a w/m, 23 yrs. old, in primal, who seeks a w/f, in primal or similar exp., who wants to share feelings and who enjoys touching, laughing, music, animals, bicycles, and the outdoors. Reply Guardian Box 10-33-J.

Boycott Coke and Cools — Fight racist, sexist and ethnic prejudices.


Alaska-bound male seeks female for traveling companion. Leaving early summer. Send phone number to Guardian Box 10-33-L.

Berkeley man, 52, 6'2", divorced 5 yrs., seeking interesting woman for dining out, theatre, dancing, etc. Include phone # P O Box 9035, Berk. 94709.

Needed: a woman, under 38, non-smoker, tired of 8-5, likes to decorate and remodel interesting buildings, to work with me as partner, companion, a friend. Must be a good organizer, enjoy arts, good music, good food, outdoors, ski, good conversations, books, gardening, pets. Reply Guardian Box 10-33-F.

A rather nice guy, 40's, would like to know a rather nice woman, 29+, for a rather nice relationship. Jerry, Guardian Box 10-33-E.

Accompany professional Bay Area restaurant evaluator. Require instant availability weeknights (rarely weekends), presentability, receptivity to all cuisines. Free meals, no pay. SF resident preferred. No personal involvement. Picture helpful, not required. Interest statement to Guardian Box 10-33-D.

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SOMEBODY WE'VE ALL MISS YOU
COULD HAVE SOMEBODY GOOD LUCK AND
SOMEBODY WRITE IF YOU GET MORE.

Bi woman interested in same, 35-53. Interests diverse, creative, genuine. All reasonable Peninsula response acknowledged. Reply Guardian Box 10-33-B.

Transparent is not the hue of this Libra lass with no little class. Fair of face, tall of frame... though serious, humor is a favorite game. Men (30-40), spirited, imaginative, self-actualizing... be enterprising, write. Guardian Box 10-33-A.

Good looking, happy, communicative guy, recently divorced, interested in an open woman who isn't looking for marriage but who could appreciate sharing some time, space and emotion in an honest uncomplicated relationship. Box 13302, Oakland 94661. I'm w/m and 32.

Oriental businessman, 31, seeks mature cultured woman (25-40) to be my companion. Pls. reply 1209 Sutter, #23, SF, CA 94109.

Jeff Beck, the reality of our meeting has long been obscured and revised. But how did Gary Thain find out? I'm sure I never told him. Faithfully, Evelyn Fox.

HOWIE
HAPPY BIRTHDAY!
Life is beautiful with
you to share it. I love you.
Shari


Black Libra, 5'9", in need of a real friend to correspond with. I can really appreciate an intellectual woman who is down to earth. I love kids and even though I am locked up, I am currently in a program to counsel kids on the street. Want someone who is sincere, Robert W. Gatlin, B-57720-A, Tamal, CA 94964.

Hello Gary L. Gonser wherever you are. Just wanted to say we are all happy & healthy & hoping the same is true for you. Hope your Paddy's Day was gd. K-cat sends a purr. Peace and friendship. C.D.W.

Happy married Walnut Ck. couple looking to expand interests and add that something special with other fun-loving, sensitive, considerate couples. Box 703, Berkeley 94701.

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Not insane, non-repro, very bright, witty, sensual, complex, irrelevant, semi-athletic, non-wealthy w/m, 32, 6', bearded, thin-haired (yes, that does mean more hormones) I'm variously zany, methodical, passionate, shy, lazy, energetic, I like conversation, sex, grass, seeing the city and countryside. Currently GI. Bill student of the evils and illogic of law. Would like to pair up with a very bright, voluptuous, honest, tall, reasonably non-lat woman. Reply Guardian Box 10-33-H.

Wanted: Modern-day Cyrano de Bergerac (nose optional, but wit and education essential). I'm 33, w/f, intense, irrelevant, zany, shy, witty, non-voluptuous student and devil-may-care coward. Reply Guardian Box 10-33-G.

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RENTALS

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\$210 includes utilities. Pacific Heights studio. Sunny Victorian, garden view, furnished/unfurnished. 441-1219, after 6 pm

RENTALS WANTED

HOUSEITTER, adult professional, responsible, references, seeks nice house to sit 7-22 to 10-1. Piano preferred. 673-1085 eves.

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Female roommate for Nob Valley flat. Employed no gays or hard drugs. Tobacco maybe. 25-35. Classy place. \$90 plus utilities. Adriene, 647-3504 or Steve, 282-3318.

Roommate wanted to share large house near the ocean. \$133/mo. Own bedroom, plus work space. Together household, quiet surroundings, sunny rooms — non-smoker. Vegetarian preferred, but not essential. Good environment for an independent person. Available June 1. Call Steve or Sal at 665-7323.

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Am renting two large rooms in my apartment near Lake Merritt. Share kitchen and bath. Working woman with own interests. \$100. Celia, 763-4403.

Share 11-room Victorian house wiyard in Bay View, w/2 M + 2 F., ages 21-34. Quiet, unstructural. \$65 + utilities. Call after 5 pm. 467-9309.

\$116.70. M/F, beautiful 7-room flat, 1st & last month, non-smoker, excellent location. 552-3774.

Roommate wanted, male or female, 23-30, non-smoker, to share large house in Pacific Heights. Own room \$100/month plus \$100 deposit. Call 346-6271, 5-9 pm.

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Share Twin Peaks apt. Large bedroom is \$137.50/ mo. Semi-furnished. Next to bus. Non-smoker preferred. No pets or waterbeds. Steve: 556-6316 (days); 826-0108 (eves., weekends).

Responsible person to share beautiful sunny quiet three bedroom house above UC Med Center with graduate student and nurse. \$125. 661-7878.

\$155. Homey Noe Victorian flat with yard. Share with aware communicative individual around age 30. 824-9342. Call on or after 23rd. Evenings.

Female share 4-bedroom house with female, 2 males, near Glen Park BART. \$100 month, first-last in advance. Bob — evenings only, 585-2777.

Female roommate with women's consciousness wanted by two women into politics, auto mechanics, electronics. 431-4420.

Woman seeks large flat to share with male or female prefers Richmond, Sunset, Pac. Hts. Dist. Needs space for small darkroom. 221-9462.

Roommate wanted to share large 2 story Victorian with 4 employed persons. Nice people with own interests. M or F. non-smoker, semi-vegetarian preferred, but not essential. \$123/mo. + utilities. Come to 2044 Green at Webster anytime.

5+ room apt. in North Beach seeking roommate who is willing to share in set-up of comfortable living environment. Rent \$112.50 + utilities. Avail. June 1. Call Mike, 397-7709. Keep trying.

Share house w/one. Visitacion Valley. Own room w/view, backyard, washer, dryer. Call Janet, 467-9679, eves. & weekends, 776-0880 days.

Spiritual vegetarian community has room to rent plus several summer sublets. 661-1278 or 566-8592.

Woman wanted to share house with same in East Oakland. Large back yard, all wood interior, rent negotiable. 845-1554 or 562-5387.

3-room garden Victorian flat. Available June 1st. Fireplace, country kitchen and bath. Castro/Market area. \$215. 431-3776 or 826-8771. Keep trying!

Male, gay, share rent \$106 mo. plus utilities w/2 men, one woman, responsible, health-oriented. Nice flat, view. 20th & Dolores. 826-2519, after five.

Single parent, male, 34, employed professional, girl, 10, boy, 8, looking for single parent or child oriented woman to share quiet Berkeley Hills house. House has yard, trees, Bay view, fireplace, piano. Housework and child care are already provided for — looking for company, affection, mutual emotional support. 527-0241.

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RENTALS SHARES WANTED

Responsible male, 35, seeks living with self-aware (2) women, (1) man (maybe more people). Am est graduate and into awareness. Appreciate quietness. (\$150 on down). Have furniture and need car place. San Francisco, Daly City area. Chuck, Days: 697-4424 Ext. 74; Nights, 349-5887 (5-7 pm).

RENTALS SUBLETS

Sublet for June, July, Aug. Nice room with loft overlooks garden. 229 Divisadero. \$105 plus utilities. Person over 25 preferred. Call Bill, 552-2374.

2 bedroom share w/1. Sunny Dolores St. flat. June 1st-July 15th. \$87.50 plus utilities. 285-3622. Sharon/Phil.

Sublet 1 bedroom in spacious 4-bedroom Noe Valley flat end of June thru end of August. \$100/month. 282-8864.

Place Share Rentals ads for two or more times, AND DON'T BE LEFT HOLDING THE PAD. More info? Call Guardian Classified at 824-2506.

Sublet, July-August. Flat, heart of Noe Valley. 3 bedrooms, yard: \$225/month + \$100 deposit. 285-1652.

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RENTALS SUBLETS WANTED

Responsible woman & 5 yr. old child need small place for month of August. Call Carolyn, 824-7660 or 824-9224 eves.

Home wanted! Two of us searching for a pleasant place to live. We will consider a sublet 6 mos. or longer. Any suggestions welcome. Jane or Johnny. 332-0994 eves.

Journalist seeks comfortable two bedroom apt. for July and August. Prefer Russian Hill or North Beach. Will also consider two month exchange of own three bdrm. NYC apt. Call Mrs. Posner collect: (212) 975-2961 or (212) 799-9728.

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Citizens group investigating bias in San Francisco courts in child custody cases. If you have information, please call 282-4577 (evenings).

Don't forget women's music a la Chris Williamson via Everywoman's Bookstore in San Rafael — call for tickets today!

To the happy blonde lady from Burlingame in the PSA terminal Saturday afternoon waiting for friends from Burbank: sorry not to have asked your name. Kindly call me. Love, Rob, 854-5754.

To the People of the Guardian (past and present): It's been a real experience knowing and working with you. May the most you desire in life be the least you achieve. Lance.

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Retired cattleman, widower, plans leisurely camper trip through South and up Atlantic coast to Philadelphia, mid-June and return. Desires companionship of mature lady. Share gas. (209) 847-1215.

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THE BACK PAGE

All in the family style

Sampling six great North Beach eateries

By Merrill Shindler

When a fellow approached me just the other day at the corner of Broadway and Columbus, where I was busily ensconced in the workmanlike pursuit of yet another Italian family-style restaurant, and inquired if I were the Goodyear blimp, and if so, where was my electric sign, I decided I had finally had enough of this gentle culinary torture. Enough *bell'Italia*, with Caruso recordings, a clattering of spoken Italian from the bar and kitchen, and motherly-looking grandmothers in black silk dresses serving up portions as generous as their bosoms. I'm off to a week of tuna fish and cottage cheese, finished with a vintage '76 Tab. For those of you who haven't eaten in a few weeks, here's my pick of the Italian family-stylers. But *caveat glutton* — you may grow too large to fit back into your VW.

Capp's Corner, 1600 Powell (at Green), SF, 989-2589. Lunch Mon.-Fri., 11:30 am-2:45 pm; dinner, seven days, 5-10:30 pm. Adorning every available inch of space at Capp's are hundreds of photographs of people eating. And why not? After all, eating is what Capp's is all about. Unlike at many of the almost fraternal North Beach family-stylers, everyone is welcome here, even tourists and children. The ornately carved bar always seems crowded with clients priming themselves for the five-course lunch (under \$3) and the six-course dinner (under \$5). The meals start with a thin-but-tasty minestrone, followed by a salad and pasta (gnocchi shells recently; the soup and pasta change daily). There's always a choice of entrees, ranging from delectable stuffed bell peppers to Italian sausage, tripe, clams and rice, and a super cannelloni in a thick cheese sauce. The house wine is Rege, one of the best "secret" wines of North Beach.

The Gold Spike, 527 Columbus (near Green), SF, 986-9747. Thurs.-Tues., 5:30-10 pm. When Natalina Mechetti opened the Gold Spike in 1920, she called it the Columbus Candy Store. This was during Prohibition, and the front of the store carried jawbreakers and licorice sticks while in the back Natalina and her husband Paul served veal scallopini and bathtub gin. Today Paul Jr. tends bar and watches the kitchen to ensure that the fine food his family brought over from

Lucca three generations ago is still served. The Spike is easily one of the most filling of the family-stylers — and one of the best. The food is so endless, it's scary: only fresh ingredients are used in the delicious minestrone, including a big ol' prosciutto hambone; then comes a crusty French bread; a three-bean salad; an antipasto with pepperoncini, cucumber, black olives and two types of sausage; a huge salad of carrots and beets; home-made rigatoni and ravioli stuffed with spinach in sauce heavy with chunks of meat; then a choice of veal scallopini (plentiful and tender without being overcooked), chicken cacciatore, roast beef or crab cioppino (which some boldly claim to be the best in town), with a baked potato and green beans. Finally, spumoni and a Stella d'Oro cookie with coffee. Dinners are \$5, with wine extra at \$3 a liter. And don't miss the curio shop lining the walls — a corset in a wringer, moose heads, gas masks, bamboo skis on the ceiling and the authentic characters sitting at the bar.

La Pantera Cafe, 1234 Grant (near Vallejo), SF, 392-0170. Tues.-Sun. noon-2 pm, 6-10 pm. This is the oldest of the Italian family-stylers, serving much the same food since 1906 and, from the looks of the customers, to the same crowd. The beauti-



DRAWING BY MICK STEVENS

ful wood paneling, facade and ceiling, including the skylight, are leftovers from the days when La Pantera was a legitimate theater. Major additions have been a mahogany bar, seven tables with room for about eight people at each, and a poster of the Alioto clan with the legend: "Alioto and his all-American family." Don't necessarily expect to be able to dine here — tables are always held for the "regulars," and outsiders are frowned upon — in fact, treated rudely. For under \$4 at lunch and under \$6 at dinner, you can expect veal scallopini, stuffed file of sole with crab meat, roast lamb or veal cacciatore, along with the ubiquitous minestrone, bread, lasagna and vegetables. But be prepared to wait a long, long time unless you're related to the owner.

New Pisa, 1268 Grant (at Vallejo), SF, 362-4726. Thurs.-Tues., 11:30 am-11 pm (lunch only Tues.). Word has it that this shoebox of a restaurant hasn't changed a hair in its half-century of serving excellent

Italian food to an endless flow of tourists and indigenous bohemians. At a long center table you can sit with interesting-looking locals or read a newspaper or study the curious folk-art cartoons that adorn the walls — Christopher Columbus and his three ships, baseball heroes and such. And the food, at under \$3 for lunch and under \$5 for dinner, is just great. Dante Benedetti learned to cook at his father's knee, watching boiling pots of spaghetti in the minuscule kitchen, and today produces some of the most interesting dishes on the family-style trail. Besides the inevitable minestrone, French bread, spaghetti or ravioli, fried potatoes and vegetables, you can expect a choice of about ten entrees including osso bucco, pepperoni ripieni, trippa, pesce fritto or petto d'agnello, along with chicken saute and crab cioppino. And, of course, ice cream and coffee.

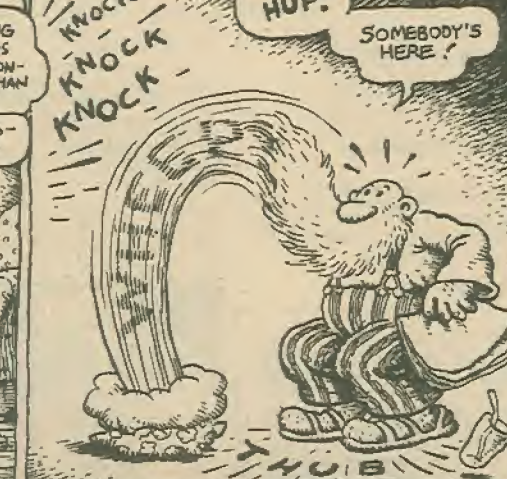
North Star Cafe, 1560 Powell (at Green), SF, 397-0577. Lunch only, Mon.-Fri. noon-3 pm. This is probably the most

fraternal of the North Beach family-stylers. Also the most difficult to get into. After the "regulars" are let in, "strangers" are admitted on a first-come, first-served basis. I've never managed to get in, though God knows I've tried half a dozen times. People emerging tell me that they serve minestrone, salad, cheese, pasta and entrees like short ribs, roast beef, veal cutlets, tripe and stuffed petrale sole. They tell me it's very good.

622 Ristorante Italiano, 622 Green (near Columbus), SF, 392-3645. Lunch daily, 11:30 am-2:30 pm; dinner Mon.-Fri., 5:30-10 pm, Sat. 4:30-10 pm, Sun. 4-9 pm. The 622 is the Rolls Royce of the North Beach family-stylers. The cuisine is superb, the atmosphere comfortable, the service attentive and the price right. You enter through the usually frantic bar, winding your way through the noise to one of the green- or red-checkered tables, surrounded by romantic prints of old Italy on the walls and gilded chandeliers. The kitchen is open in the back of the dining room where you can watch the chef stir an immense pot of minestrone while chatting with the waitresses. There's a choice of entrees, including a perfect roast beef, a lamb saute in an exquisite herb sauce topped with a dozen calamata olives, and a juicy, succulent pot roast. The side of vegetables includes fresh sliced carrots, just barely skinned, and, sadly, canned peas. Dessert is cheese and coffee. The cost? Under \$3.50 for lunch, under \$6 for dinner, which includes an antipasto.

Mr. Natural

WE FIND MR. NATURAL RELAXING AT HOME.



With this issue we welcome Mr. Natural, from the left-handed pen of R. Crumb. The Natch will be holding down The Back Page each week.